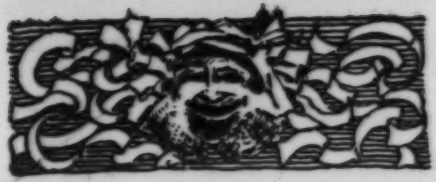


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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The Matinee Girl saw A Dangerous Maid at the Casino the very last matinee before she left town.

It is filled with fun and good dances, and Sam Weberfield Bernard manages to fill one's soul with joy just by sliding across the stage and tripping over his feet.

There is a girl who plays a Russian servant—I think that's the part, and I think her name is Christine Blessing—who contributes a clever bit of pantomime in the scene with Carle, in which she impersonates a woman juggler and afterward a "supe" who sweeps off the stage.

In that as well as her chorus girl part she was about as original and really funny as any woman that ever essayed the task of making an audience laugh.

There are only a few of them. May Irwin always manages to do it; Josie Hall and Marie Dressler, and one or two more; but that ends the list.

I never heard of Miss Blessing before, and the doubt I am in as to that being her name is because of the length of the programme, in which she is not featured in any way. You know how easy it is to get mixed up among the Flossies and Dotties and Veras on a Casino programme; but it seemed to me as though the young woman ought to be given a swift push forward.

Her comedy was so unconscious and her voice, make-up and gestures seemed as carefully thought out as though her part were that of the star of stars.

That is the sort of thing it does one good to see and to speak of. If every actor in a company made believe that his part was the most important in the lot, he'd wake up some day and find it had become so.

How haughty Laura Burt has become! I recollect seeing that girl in some part where she wore a gingham apron and swung a red lantern to warn a train or something of that sort, and I always associated her with tomboy roles.

When she floated in before my bewildered vision the other afternoon in a Paris gown and a stunning hat and an English accent I had to rub my eyes to be sure that it was the same.

The hayden had become a grand dame. The soubrette had evolved into a young woman who took the centre of the stage as though it were a divine right.

I wonder why Julius Steger never looks pleasant? He seems unable to smile, and always gives me the impression that he is trying to look like the oil painting of him that hangs in the Casino foyer.

The moment that professional-beauty feeling takes possession of an actor he ought to be put on a diet or dropped from a dizzy height, or subjected to some process that would bring him back to earth again.

Mr. Steger has a good voice and a good presence, and may be one of the loveliest chaps in the world when he is off the stage, but when he is on—and especially when he is singing—he is, or seems, so conscious of his fatal fascination that it tires us all.

It takes a good deal of that sort of thing to make a Matinee Girl tired. We have learned to condone Robert Hilliard and Chauncey Olcott and a few of the star beauties who roll their eyes at us over the heroine's shoulders, but we have our limit.

And Mr. Steger is just the limit!

There is a perfect rage for undressing on the stage. Sadie Martinot and Leslie Carter think nothing of taking off their bodices and skirts and other things in full view of the audience.

It is getting to be a fad. Time was when an actress demanded a "great heavings" part, or a roll down a flight of stairs, or a swing in a belfry, but now she gets the playwright's ear and whispers "Be sure and have a disrobing scene with a mirror or two."

How the girls of Black Crook—and there are many of them in our choruses to-day—must laugh in their sleeves to think they and their costumes used to be considered wicked, once upon a time.

The bald-headed men of to-day are getting a great deal more for their money than their fathers got.

Minnie French was one of the women who played a line of parts that seem to have gone out of drama forever. The dancing soubrette—I think that is what those roles were called—flutters no more over the footlights.

Minnie Palmer and Annie Pixley and Mrs. Rankin, who played in The Danites—what a lot of bright, clever women used to dance and sing through three or four acts, usually without the great modern accessories—fine costumes—and yet managed to hold audiences and win the hearts of people the country over.

How is it that that particular style of star had more admiration lavished upon her than any of our actresses of to-day?

Hear some of the old-timers talk about Maggie Mitchell. According to them she was the most bewitching thing that ever sat on a table and swung her feet with reckless abandon, which was a favorite act with the dancing soubrette.

Grandpapas—any number of them—will declare that they would rather see Maggie Mitchell to-day than any of our latter-day stars. There seemed to be a genuine affection in the admiration that was accorded so freely to this type of actress.

They didn't have to be Duses, or wear thousand-dollar gowns, or take them off, which is the newest wrinkle. They just danced on and off the stage, wore old straw hats and old shoes until the last act, when they developed into beautiful young women.

And the public raved about them. Why, I wonder, has the dancing soubrette danced for ever off the stage?

The Saturday Evening Post has given us "The Personal Side of Richard Mansfield," and I hope they will keep up the series. The ordinary public likes to hear about the personalities of its favorites.

When you see a man electrify an audience with his art, there is a keen delight in going home and reading to the family that he al-

ways uses bone collar buttons and chews the gum that's round when he's woozy.

I like enterprise, and I shall look forward with eagerness to the Post series. Imagine how interesting it will be to read "The Inner Life of Peter Dailey" and the "Underside of James Powers." It will be great!

Emile Sauer has an aureole of hair à la Paderewski, but women will never rave over him as they did over dear old Paddy.

It is Paddy's sorrowful romance that appeals to us just as much as his wonderful skill in juggling with the ivory keys of a piano.

A musician must have a past and a romantic history as well as ten educated fingers and a mane of crimped blond hair. And, by the way, it is not true that Paddy has cut his hair or lost two of his fingers.

He is hard at work writing his opera, and if he ever finishes it, we shall have a chance to discover whether a man can be a great musician and a great composer as well.

Of course one is always afraid of a janitor. But the female janitor is much more terrifying than the male, and is more keenly alive to one's crimes. She possesses some awful intuition, it would seem, that enables her to read the very souls of flatterers.

Such a one presides over an apartment house in Harlem where the Matinee Girl calls once in a while to see a friend. And whenever I call I meet the janitress, and she looks at me as though I were a book agent or a peddler.

My friend has told me frequently how she has tried to win that woman over by means of old gowns and hats bestowed upon her frequently, but she said it seemed to have no effect in softening the old girl.

She didn't do the janitress justice. Under that hidebound exterior the woman had sensibilities, temperament and exquisite judgment. The old clothes were as bread cast upon the waters, to be returned four-fold, as it proved.

I called there the other day, and the janitress, still eyeing me grimly, told me that my friends had moved.

"Why?" I exclaimed, "that was very sudden, was it not?"

"Sudden!" she said fiercely, "there was nothing sudden about it. She was a lovely lady and she moved of her own accord."

Edna Hopper startled us with her costume in Yankee Doodle, but I understand that the new boy's dress that she wears in La Belle Helene makes the very musicians in the orchestra blush.

Even Alan Dale was shocked on the opening night and said that there were one or two girls in the orchestra who wished that the little singer would wear a chair.

Edna has never worn any of those shocking low gowns that one sees in cigarette pictures, but she certainly should have her coats, or tunics, or whatever they may be called, made a few inches longer in the back.

The undressing epidemic is becoming positively dangerous. Mrs. Hopper seems to have her own ideas where to begin and has started in a new and original direction, but I sincerely hope it won't get to be a popular fashion.

Up at the Cat Show they have one of the best cats I have ever seen. When the two boxing cats are sparring he stands to one side holding a watch and counting the seconds between rounds.

I understand that he is going out on the road with the two boxers when they begin their season after the show. I was unable to learn who is going to manage them. Mr. Brady, I presume. He gets all the good things, and there are only a few attractions that he doesn't manage just now.

But the boxing cats and their referee are one of the cutest combinations that I have ever seen. And it is a wonderful thing to see all the other cats sit up and applaud. It is just exactly like a real fight.

They have cats at the show who play with snakes, and that reminds me of a marvelous story I heard about a pet snake. I have heard lots of stories about faithful dogs, but never before heard of a faithful snake.

This snake was a rattler, and the man who owned him had brought him up from the time he was a baby snake. Of course he had removed its fangs so that it could play with the children, and it was perfectly tame.

One night a burglar broke into the house when the family was fast asleep, but the snake saw the burglar. He was helpless on account of the loss of his fangs, but he was equal to the occasion. Springing across the room he coiled himself four times around the body of the burglar, at the same time rattling with his tail for a policeman through the open window.

THE MATINEE GIRL.

AMERICAN DEBUT OF EMIL SAUER.

An enormous audience crowded every part of the Metropolitan Opera House, last Tuesday evening, when occurred the American debut of the distinguished European pianist, Emil Sauer, under management of R. E. Johnston. Herr Sauer's reception was most enthusiastic, every number being wildly applauded, and when the programme had been fulfilled crowds gathered about the stage and cheered until the pianist had returned again and again and had played several extra selections.

Herr Sauer is an extraordinary artist. In interpretation he equals easily any pianist that Europe has sent to America, and he adds to poetic feeling and keen intelligence a wonderful technical skill, marvelous delicacy, exquisite execution and absolute mastery of the most difficult mechanics of the piano. It may be doubted whether his programme was one adapted to appeal most strongly to his audience of last Tuesday, but in spite of this his triumph was complete. The newcomer from abroad is a tall, spare man of odd, almost weird, appearance. His mien suggests that he is no longer young, and his dark hair, flecked with gray, stands straight out from his head in picturesque disorder. His features are strong and intelligent; his eyes keen and bright; his hands long, thin, yet most powerful. Herr Sauer has few of the pronounced mannerisms that have brought ridicule upon some other pianists. Occasionally he reaches up with his right hand and tugs thoughtfully at his hair, and now and then, in vigorous moments, he shakes his head violently and glares at the keyboard like a lion that plays with its prey. But these tricks seem natural enough. There is no trace of affectation, and no attempt to pose.

Herr Sauer was assisted admirably by the New York Orchestra, Emil Paer conducting.

A STUDENTS' MATINEE.

On Thursday afternoon, at the Empire Theatre, the senior members of the American Academy of the Dramatic Arts presented for the first time The Strange Scandal of a New England Town, a comedy in three acts, by Pauline Phelps. The cast of characters was as follows:

Deacon Terrill	Samuel Claggett
Sinner Havens	Edgar Hart
Squire Allen	Joseph Maylon
Jacob Mason	Gardner Jenkins
Hiram Halsted	Harry Lewis
Sarah Sloum	Alice Chandler
Mahala Sanford	Mabel Howard
Spinster McAuliffe	Lucy B. Harris
Nabby	Fernanda Eliscu
Becky Terrill	June Van Buskirk
Spinster Hannah Thurber	Nora Dunblane

After making all due allowance for the inexperience of some of the players, it cannot be said that the comedy gives promise of a brilliant future. The picture presented is of a small New England village in the year 1781, and the characters are the stern, narrow-minded men and women who, however useful they may have been in founding a nation, are far from being attractive on the stage. One may get into a degree of sympathy with their drab-colored lives while reading a masterly story about them, but the drama demands more brilliant hues and more human emotion than the blue laws of New England permitted.

The story told in The Strange Scandal, etc., is principally of good spinster Hannah Thurber's persecution at the hands of her prying and gossiping townspeople. She defies custom by expending an extravagant sum for a carpet, thereby calling down upon her head the criticism and suspicion of her neighbors. This character is well drawn, consistent and true to the time and place. It is a type that Mary E. Wilkins has made familiar, and in Miss Phelps' play the mingled humor and pathos are admirably brought out. The heart interest is supposed to centre in a love affair between Becky Terrill and Hiram Halsted—the latter a Continental soldier who is supposed to be a British spy. The happy ending is brought about in rather a conventional way by the arrival of the news that Cornwallis has surrendered.

The comedy, on the whole, is rather a collection of character studies than a series of well connected incidents bearing toward a dramatic climax. There are, however, several very pretty scenes in the play, and some of the picturesque customs of old-fashioned New England have been effectively used.

In the presentation on Thursday afternoon Nora Dunblane, as Hannah Thurber, exhibited a thorough appreciation of her part and played it evenly and well. June Van Buskirk, as Becky Terrill, was graceful and pleasing. The role suited her admirably and afforded ample opportunity for the display of her girlish winsomeness. The Nabby of Fernanda Eliscu was a delightful interpretation, winning for the young actress many rounds of well-deserved applause. The men of the cast were not so happy in their parts, most of them being overmuch inclined to stalk and exaggerate their bits of characteristic business. The one among them deserving especial comment was Joseph Maylon, who played Squire Allen in a thoroughly natural and effective manner. Nearly all of the players had trouble, at times, with the New England dialect. The play was prettily mounted and nicely costumed.

A MAGNIFIER OF SOUND.

An exhibition of the Graphophone Grand was given last Tuesday in the Astor Gallery of the Waldorf-Astoria before an invited audience. This device, an amplification of the graphophone, through experiments by T. H. Macdonald, gives a surprising volume of sound, louder and stronger than any human voice. It excels also in purity of tone and in naturalness. In reproductions of speech or of singing it carries far and magnifies the sound in remarkable fashion. An odd fact about the new machine, however, is that it lacks almost entirely the power to reproduce the soprano voice.

ENGAGEMENTS.

A. C. Campbell, May Irwin's brother, as treasurer of the Bijou Theatre.

Arthur G. Smith, Manxie Barrie and Baby Florida, for the Wolford-Sheridan Stock company, joining at Lancaster, Pa.

Nellie Lindroth, for the lead in The Stow-away, being transferred from Down in Dixie.

Aubrey Bonicault, for Mademoiselle Fifi.

Chris Bruno, to play Lebeau in Hotel Topsy Turvy, opening successfully at Syracuse, N. Y., Dec. 29. Mr. Bruno has signed also with E. E. Rice to play The Lone Fisherman in a special production of Evangeline at the Grand Opera House, Philadelphia.

Elizabeth Woodson, with Clara Morris.

Waller and Waller, with the Blondells in A Cheerful Idiot.

Margaret May, for the road season of Sporting Life.

Agnes Knights, with Julia Arthur for Cynisca in Pygmalion and Galatea, and other principal roles.

Harry Lostus, Marie Rennie, and Morton and Rice, for the Williams Stock company.

Frank Tannehill, Lillian Dix, and Edythe l'assett, with Other People's Money.

Alf. Dorsey, for the Williams Stock company, to go in advance.

Phil Barnard, with the Dobson and Ring company, for leads.

H. B. S. Stafford has joined the Charles Mortimer company, for juveniles.

Helen Guest has joined Eunice Goodrich's company.

Ethel Ferguson, for Sporting Life.

Edwin Poland, for Brown's in Town.

R. L. Giffen has engaged for his new St. Louis stock company, Theodore Hamilton, Minnie Seligman, J. B. Maher, George Denham, E. L. Duane, Hobart Bosworth, Frank H. Crane, Helen Reiser, Edward Emery, Marie St. John, and H. Chisolm.

For the principal roles in The Three Dragons, to be produced at the Broadway Theatre, Jan. 30: Margaret Lemon, Linda da Costa, Leonora Guito, Fanny Brice, Maud C. Homan, Jerome Sykes, R. F. Carroll, Joseph O'Mara, R. S. Pigott, W. H. Clark, and E. H. Parks.

The Gordon Sisters and Sam C. White, for the Frank R. Evans company.

GOSSIP.

The Opera House at Alexandria, Va., has closed, and Manager A. Albert has canceled all bookings.

John D. Calder and Gertie Gilson were married on Dec. 27, in Louisville, Ky.

Howard Truesdell has fully recovered from his recent accident, and will complete the season as Prince Orloff in Devil's Island.

The funeral of Florence Ritchie Collins, who died in Denver, Col., on Jan. 6, occurred at her home in Philadelphia, on Jan. 10, and interment was made in Northwood Cemetery.

Madeleine Payne returned to town last week after recovering from a severe illness at Atlanta, Ga. She went to Atlanta to appear in burlesque at the Imperial Theatre, where she made a pronounced hit as Venus.

A "dramatic breakfast" in aid of the Society of Decorative Art, will be given at the Waldorf-Astoria this (Tuesday) morning, the bill including Edward J. Morgan and Hilda Spong in An Amateur Rehearsal; William Courtleigh and Jessie Loftus in A Will and a Way, and John E. Kellard and Grace Filkins in Locked Out.

Belle Hamilton, Susie Kirwin's energetic business representative, has received a large sum of money by the bequest of her grandmother, who died recently at Newark Valley, N. Y.

A heavy beam dropped from the rigging loft of the Alhambra Theatre, Chicago, on Jan. 8, during a performance of A Grip of Steel, and Caroline Cooke, who was on the stage, narrowly escaped being struck by the falling timber.

The International "Fair of the Felines, a Show for All Cats," began last week at the Grand Central Palace, in this city, to continue until Jan. 21, with Auen S. Williams as director.

Zelma Rawiston, who has had a serious attack of typhoid fever in Chicago, is rapidly recovering and it is hoped that she will be able to resume work before the first of February. She will retire from vaudeville next season, and will appear in a melodrama, which has been written for her.

A Female Drummer has proved such a success that Charles E. Blaney is already arranging to send out a No. 2 company next season.

The Hearstone company, starring Tony Farrell, closed its season at Hartford, Conn., Jan. 2. Internal dissensions brought about the closing. The two performances at Hartford on New Year's Monday were given under a special contract, on the commonwealth plan, made by Mr. Farrell personally with Managers Jennings and Graves, of the Hartford Opera House. The company was under the management of M. M. Thiese.

Frances Brooke, who is understudy for Christie McDonald, of The Bride Elect company, sang the part of Minutetta in Louisville, and was highly commended for her work.

Alice Irving, who has been ill with the grip, has fully recovered.

Effie Ellsler is in town.

The As We See It company, managed by Fate Goodbar, closed at Danville, Va., Dec. 28.

After the performance of My Friend from India, at Pine Bluff, Ark., Jan. 4, the managers of the company were arrested by internal revenue officers from Little Rock, charged with having violated the internal revenue law. They gave satisfactory bond and proceeded on their way to Hot Springs.

Winnie Martell is with the Williams Stock company.

A son was born to Mr. and Mrs. George E. Martin (Harriett Williams), in Boston, Mass., on Dec. 30.

Stella Gilmore, who is doing ten poses, for which an electrical frame is carried, and playing Don Juan in Stuart's 1492, is receiving flattering notices for her magnificent costumes.

Ilda Orme arrived from England recently. She will remain here but a short time, returning to London to attend to business.

Edwin Mordant, who is playing the lead in On the Wabash, entertained the members of that company at dinner on Jan. 5, at Baltimore. Mr. Mordant enjoyed an enthusiastic reception, Baltimore being his home.

Press Eldridge, Jr., has written the words and music of a new song, entitled "How Would You Like to Be My Baby?" which will soon be published. This is young Press' first attempt as an author, and if he inherits the talent of his grandmother or the cleverness of his funny father, something worth hearing may be expected from him.

The Sorrows of Satan company was incorporated at Albany on Jan. 6 with a capital of \$10,000. Samuel M. Lyons, Simon Dessau, F. M. Chapman, Sophia D. Dessau and James F. Milliken are the directors.

William A. Brady has purchased the farce, A Stranger in a Strange Land.

May Wilkes is visiting friends in Worcester, Mass.

W. T. Powell joined the Wilbur-Kirwin Opera company at Mobile, Ala., Jan. 2, as business manager.

R. Fulton Russell has been released from his engagement with Oliver Byron to play in Augustin Daly's production of The Great Ruby.

James McDuff, late the Michael Clancy in McSorley's Twins, rejoined that company to play the same part after his vaudeville dates at St. Louis, last week.

Sanford B. Ricaby, managing Harry Corson Clarke, was a guest, through courtesy of Manager Ed F. Stahl, of the Cheyenne (Wyo.) Opera House, at the inauguration ball to Governor Richards, at Cheyenne, on Jan. 2.

A Hired Girl (Southern) closed on Jan. 2, at Fort Worth, Texas, the company returning thence to New York.

Trelawny of the Wells is to be published here in a handsomely illustrated edition.

A barn at the old homestead of Joseph Jefferson, near Ridgewood, N. J., was burned on Jan. 5.

Fred Lander has retired from the Chauncey Olcott company.

Margerie Ma Belle has left the Clemence Trio and is making a hit in the farce-comedy A Terrible Time.

George E. Murphy, dude. ♦♦♦

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 14.
With but few exceptions the business of the week has been light, and some excellent attractions have suffered accordingly. The uncertainty of things theatrical in this borough is being demonstrated by the indifferent reception accorded to an entire novelty that has been uniformly successful elsewhere, while for an offset a reproduction of a hit of nearly ten years ago, now worn threadbare, enjoyed excellent results.

The Montauk has been occupied by The Head of the Family as exemplified by William H. Crane. Mr. Crane was admirable in the several strong scenes and entertaining throughout, though his lapse from high to low comedy might better have been omitted. The honors went to Percy Haswell, whose rendition of the malignant wife was both convincing and sympathetic. Boyd Putnam gave the role of the jealous husband with distinction and finish. Olive Oliver, Isobel Haskins, and Kate Lester were several excellent, while Frederick Truettell was painfully taking in an ungrateful part, and William Boag, as usual, pleased with a naturalness that scarcely seemed assumed. Two richly appointed interiors were displayed during the three acts. Colonel Sinn next gives a term to Sporting Life, with Madame Modjeska underlined for 23.

Lohengrin constituted the second selection of grand opera given under the direction of the Messrs. Flynn at the Academy of Music on Tuesday night. The cast numbered Emma Eames, Herr Dippel, Schumann-Heink, Lempiere Pringle, David Blapham, and Herr Muhlmann. Though there was a great array of standees on each floor, there was also a correspondingly large display of unoccupied chairs. Faust, with M. Salsca, Suzanne Adams, and Edouard de Reszka, is announced for 26.

The banner week of the season at the Amphion was that of Jefferson De Angellis in The Jolly Musketeer. This highly enjoyable production again delighted its hearers, the same as when heard down town four weeks ago. Manager Clarence Fleming, recognizing the handicap that the Amphion has always suffered in being nearly three blocks distant from every line of cars, no matter from which direction it be approached, has succeeded in getting several of its largest stockholders, who are also interested in street railway direction, to take the initial steps for the building of a loop on Bedford Avenue. This when completed will enable amusement seekers to reach the Amphion direct, without the disagreeable walk heretofore necessary. The Village Postmaster is due here on Monday.

Shenandoah had no cause for complaint at the Columbia, where an able cast, led by Mary Hampton and Maurice Barrymore, have revived Bronson Howard's war drama to a degree approaching that of its first production. Manager Sinn next gives a hearing to De Wolf Hopper in The Charlatan.

The Park had a larger volume of business with Cyrano de Bergerac than it has received for many a day. Manageress Kate Claxton did not assume the part of Roxane, as was at first promised, but delegated it to Mary Asquith, whose enactment of it was excellent. Edward Mawson in the title-role was praised by the entire local press. The settings were all that could be desired, save in the bake shop scene, where the furniture used was a trifle too modern to preserve the illusion. An unfortunate affair of Tuesday night was the fall of Roxane's balcony during the third act, resulting in severe bruises to Miss Asquith and Frank Connor, who was cast for Christian. Though placed nearly hors de combat, they pluckily finished out the play, after being under the ministrations of surgeons for a half hour or more. Contender's of the Nation, a bookish made by Hyde and Behman before Miss Claxton assumed her lease, fills here the coming week.

The Grand Opera House, after being under the spell of The Evil Eye, reverts to the dazzle and glitter of Superba. Manager Frank Dietz, whose former long association with Paul's Fire-works has imbued him with a liking for bright colors, has just made a change in the color scheme of the Grand's auditorium. The panels in French gray have been changed to salmon, adding greatly to the warmth and brilliancy of the decorations. The work has been under way for several weeks, being done during the day little by little, the change having been so gradual as to have almost escaped attention.

Joseph Murphy divided the week at the Bijou between Shaun Rhue and The Kerry Gow, neither of which plays appears to tire its admirers by frequent repetition. Manager Harry C. Kennedy's following booking is Gilmore and Leonard with Hogan's Alley.

Superba has been accorded a goodly meed of attention at the Gayety, where Manager Bennett Wilson's patrons are to be next entertained by that splendid dusky aggregation of Williams and Walker.

At Hyde and Behman's the principal feature was Mrs. and Mr. Sidney Drew in When Two Hearts Are Won. As given here the skit contained several double entendres that were neither acceptable for high class vaudeville nor worthy of a performer with lineage like that of Mr. Drew. Lizzie B. Raymond was felicitous in some good songs, and Gertrude Cochran proved an interesting novelty in her display of memory. Monroe and Mack's poker game was found diverting. Other turns were contributed by Harding and Ah Sid, the Valdara, Johnson and Dean, John E. Camp, and Dixon. Bowers and Dixon. Next week's headlines are Lottie Gilson, John Kernell, Maude Courtney, and Harry Le Clair.

Sam Devere, with a good company, not quite equal to the very excellent one he had in the early Fall, has enjoyed prosperity at the Star, where The Gay Masqueraders next hold forth.

The Empire dismises Jerome's Black Crook Extravaganza for an inning with Vanity Fair. Alone in London has seemingly been an admitted condition of affairs at the Lyceum, where J. K. Emmet as Fritz in a Madhouse is the succeeding feature.

The Unique has not had standing room with Roeder and Crane's company, who retire in favor of Fay Foster's Burlesquers.

Micco's City Club have filled the Brooklyn Music Hall, where McDoodle's Flats will next be open for inspection.

The Empire, over in Williamsburgh, has this season pressed the Star closely as a good winner. It is announced that to the present the profits have reached \$10,000, as against the \$19,000 cleared at the Star last year.—Fields and Lewis' people are laid off for one week, the majority of them being used by Hyde and Behman at their Adams Street house next week.

SCHENCK COOPER.

SAN FRANCISCO.

The theatrical business is never at its very best during the Christmas holidays. There is more to think of than the play; besides, there are other and more urgent tugs at the purse strings of the community. Still, San Francisco loves an open-air existence, and the theatre is part of the free and gay life that one enjoys beside the Pacific. So the past two weeks have not quite succeeded in driving managers to suicide.

W. H. West's big minstrel jubilee opened December 26 at the Columbia. It proved a wonderful attraction. The show was of the good, old-time sort of negro minstrelsy, with a superbly abundant quantity of excellent vocal music. Richard J. Jones remembered in this city from the days of The Old Homestead, was welcomed enthusiastically. He sang his ballads with rare feeling and perfect tone. Clement Stewart, the English tenor, also proved an attraction. Carroll Johnson was the principal fun maker, with new jokes, new business, and a great song, entitled "I'm Sorry, Mr. Jackson, but I've Got to Throw You Down." A quartette sang the inter-musical from Cavalleria Rusticana remarkably well. In the second part of the show Lewis and Ernest made lots of fun. They did the old negro comedy business and did it well. Trowell

did well with some walking automata. Last, but not least, W. A. West himself made a very happy interlude. His Captain Sigbee in Remember the Maine was received rapturously. Week 2-8 the minstrels did excellently at the California.

The attraction at the Columbia 2-8 was Willie Collier in The Man from Mexico. The piece has been seen here before and always draws. Collier's impersonation of Benjamin Fitzhugh has only to be seen to be remembered. He is the king of fun makers. He was well supported, especially by Thomas Wise, Adolph Jackson, Dan Mason, and Louise Allen. The play runs another week.

Nance O'Neill's eight-day engagement at the California 25-1 was a remarkable success, artistically and financially speaking. As Magda the young Californian actress gave one of her passion-swept, soul-swaying, artistic and yet crude impersonations. She is a woman who simply carries her audience away with her from sheer force of dramatic intensity at one moment, and then rests long enough to let one see her imperfections. She has yet much to learn, but she has the making of the world's greatest actress. She has provoked criticism enough, one way and the other, to make the world acknowledge that she has something in her. She played also Meg Merrilies in Guy Mannering, and was much appreciated in that role. McKee Rankin supported her, of course, ably. The co. is now touring the coast before proceeding East. Week 9-15, Frank Mayo in Buddenbrooks Wilson.

Business at the Alcazar still continues bright. A Midnight Bell was put on 26 and ran two weeks. L. R. Stockwell appeared as Deacon Tidd, the part he created at the original production of the play. He was amusing as ever, and was well supported by Daniel Fairfax, who played Martin Tripp, the country boy. Ernest Hastings played Napier Keene, the lawyer, with manliness and good taste. Other characters were well portrayed by George Osbourne, Frank Denithorne, Howard Scott, Mrs. Bates, and Marie Howe. Week 9 The aspirate is put on, with Stockwell in the leading role of Mr. Pockett. Adelaide FitzAllen, the new leading woman, will appear in this play.

At the Tivoli the Christmas spectacle, The Yellow Dwarf, keeps up its successful career. Edwin Stevens is making a hit with his specialty, and there are several new songs and dances. It will run for a while yet.

The last week of popular melodrama at Morosco's Grand opened 26. The White Squadron was presented. James Brophy, Landers Stevens, Maurice Miller, Laurens A. Wood, and Julia Blanc shared the honors. The principal members of the co. go out on the road under management of Ollie Morosco. James M. Brophy goes along as the star, and the other favorites mentioned accompany him.

Hi Henry's Minstrels drew audiences to the Grand 2-8. The principal attractions were Teal and Baker, Morton and Elliott, the Couture Brothers, M. Devos, Dan Allman, and Billy Clark. The minstrels clashed with West's, of course, but they did plenty of business, and their engagement was successful enough to entitle them to seek patronage for one more week.

A Romance of Coon Hollow was put on at the Comedy week 26. The play combined picturesque scenery, sensational effects and a number of clever specialties. Creditable performances were given by Joseph Girard, Clayton Legge, Fred Eckhardt, Louise Blanchette, and Miss Hollinger. Ott Brothers' All Aboard was presented 2-8. It was funny, in a wild, nonsensical way. The Ott Brothers scored conspicuously. Nellie Lenett's singing was much admired. Stowe's Uncle Tom's Cabin 9-15.

Belle Archer will soon be seen in A Contented Woman at the Columbia.

Frank Daniels' Comic Opera co. presenting The Wizard of the Nile, and The Idol's Eye will follow Willie Collier at the Columbia.

In the second edition of The Yellow Dwarf at the Tivoli, opening 9, Annie Myers, the leading soubrette, who appears in the first act attired as Cupid, will sing a new song, appropriately named "Cupid's Conquest." The music is by R. Fletcher Tilton, a local musician, and the words are from the pen of your humble servant.

FRED S. MYRTLE.

MILWAUKEE.

Saints and Sinners as presented by the Salisbury Stock co. at the Davidson 8 was a genuine artistic success. The co. excelled itself, and gave one of the most finished and even performances in its history. John W. Burton was thoroughly in touch with the character of Jacob Fletcher, which he portrayed with impressive sincerity and discretion. Benjamin Howard enacted the role of Captain Fanshawe with his accustomed skill and efficiency. Francis Byrne's Ralph Kingsmill was strong and earnest, and won the sympathy of the audience, and Charles Dade gave a strikingly clever character sketch as Hoggard. Adele Block was an ideal Letty Fletcher, sweet and natural in her opening scenes and intensely effective where the role called for a display of emotional strength. Maye Louise Aigen, always a favorite for her uniformly excellent work in any role she undertakes, was warmly greeted as Lydia. Ethelyn Palmer in a capital make-up of a simple rustic maiden brought a small role into prominence by her cleverness, and scored a big hit, and Charles Ray, who has achieved such success in character work, won applause as Peter Greenacre. John Daly Murphy was good as Lot, and James Carew did capable work as Prabbie. William Marble contributed two artistic bits as a valet and a deaf old countryman, and lesser roles were taken by Clark Comstock, John Casey, Ella Marble. The play gave general satisfaction. The co. will present The Arabian Nights 15-17, and then will play it at Racine 18, Madison 19, Oshkosh 20, and Appleton 21, to make room for Sol Smith Russell, who will appear at the Davidson in The Hon. John Grigsby 18-21.

The Thauhouer-Hatch Stock co. presented Young Mrs. Winthrop at the Academy 9 to a full house, and gave a very excellent performance in every respect. Alberta Gallatin earned fresh honors in the title-role, which she portrayed with delicacy and power. Eugene Moore gave a clear-cut and many interpretations of Douglas Winthrop, his work being characterized by refinement and finish. Frank B. Hatch drew another of his inimitable character sketches as Buxton Scott, his facial expression alone causing roars of laughter. Donald Bowles was a happy and exuberant Herbert. Irving Brooks played Dr. Millbanks in his usual careful way, and Samuel Lewis filled a small part acceptably. Mary Davenport appeared to marked advantage as Mrs. Ruth Winthrop. Gertrude Homan presented a lovely picture as Edith, and won considerable applause for her charming portrayal, and Nan Chiffin scored an emphatic hit as Mrs. Dick Metterson, in which role she displayed remarkable versatility and aptitude. Too much praise could not be bestowed upon Frank B. Hatch for the careful and thorough manner in which he stages the Academy productions. The stage settings and general routine leave nothing to be desired, and the increasing popularity that this clever aggregation of players is steadily winning is in a great measure due to the sincere and able efforts of the excellent management. The Prodigal Daughter 16-22. A Social Highwayman 23-29.

Thomas E. Shea opened in The Man-o-War's Men at the Bijou 8 to moderate business. Mr. Shea in the title-role did very commendable work. His support was fairly good. Henry Testa, William Reiffort, and Teresa Deagle are worthy of mention, and Frank Buoman and Rose Adelle each made a hit. On the whole, a creditable performance was given of a very far-fetched and illogically constructed play. The mechanical effects were very clever and the production is provided with handsome scenery and costumes. The performance is one calculated to make the gallery gods yell with delight, and the applause from this portion of the house was wildly enthusiastic. Mr. Shea will also appear in Dr. Jekyll and Mr. Hyde 12 and 14. Joseph Hart Vanderbilt co. 15-21.

The Air Ship drew an overflowing house at the Alhambra 8, and proved an entertaining, mirth-provoking collection of funnyisms, with an imag-



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inary plot as an excuse. Marie Stuart showed herself to be an exceedingly clever impersonator, and Raymond Finlay, a lively comedian, created lots of amusement. Ben Willis, as a Jew, was funny, and good specialties were given by Louis M. Granat, Stella Blair, Lottie Burke, and Maximilian and Shields. Many pretty costumes were displayed, the dancing and singing were bright and spirited, and the audience showed much appreciation. Vaudeville will hold the boards at this house 15-21, with the following in the bill: Powers and Thiebold, Ward and Curran, Jerome and Alexis, Rice and Cady, Powers and Hyde, Lucia Palmer, Durno, Gertrude Lodge, and others.

The German version of Jane Eyre—entitled The Orphan of Lowood—was presented in a splendid manner by the Web and Wachner Stock co. at the Pabst 8 before a full house. The Countess Fritz will be given 11, and Colonel Ingersoll will deliver his lecture on "Superstition" 13.

Richard Baker has been appointed stage-director of the Salisbury Stock co. to replace Lewis Mitchell, who severed his connection 9.

Gretchen Lyons is resting here for a few weeks, preparatory to her departure for the East. C. L. N. NORRIS.

PROVIDENCE.

There was no attraction at the Star Theatre 9-14 and Manager Harrington gives this as his reason: The attraction engaged, he ascertained, was not strong enough or good enough to put on, and rather than subject his patrons to something inferior he decided to close the house. He will reopen 16 with Knobs of Tennessee, which will run for a week.

The Boston Symphony Orchestra pleased a large audience at its fourth concert in Infantry Hall 11. Theodore Byard, the English baritone, was the soloist. The Symphony audiences for the past three or four years have not been as large as they should, and it is rumored that after this season Providence will be dropped.

Stuart Robson appeared in The Meddler at the Opera House 9-11, and Because She Loved Him 80 was given 12-14. Jefferson De Angellis Opera co. in The Jolly Musketeer 16-21.

W. L. Grove, formerly correspondent of THE MIRROR at New Albany, Ind., called on me 11. He is doing the advance for Knobs of Tennessee.

A pleasing bit of news came to light 9, to the effect that a movement had been inaugurated, with prospect of success, for the permanent establishment of the Romain Stock co. in this city. A subscription season of ten weeks is to be given at the Talma Theatre, under the patronage of representative people of the city, headed by Governor Dyer. The co. has given several performances here and made a splendid impression. A new play will be presented each week, and prices will range from 25 to 75 cents. The repertoire will include clever farces, serious dramas and a few of the old comedies. William J. Romain and Alethea Craig head the co. The co., which has been playing out of town for the past week, gave an "At Home" at the Talma evening 10, which was well attended and greatly enjoyed. The performance consisted of a specialty entertainment by members of the co. Among the various acts given was a monologue sketch. At the Same Hour, presented by Mr. Romain. It was cleverly done and enthusiastically received.

There was an exciting time during the third act of Shenandoah at the Providence Opera House 7. A spectator became so interested and enthused that he forgot where he was and jumped from the second gallery to the stage, a distance of 30 feet. One of the soldiers saw him coming and turned the bayonet of his musket just in time to save the man from falling upon it. He was carried to the rear of the stage and a doctor summoned, who found the right ankle dislocated, the body badly bruised and indications of internal injury. Just before he was taken to the hospital the man said: "I saw the flag and couldn't stay. I wanted to get down there to fight for it."

Charles H. Baxter, at one time manager of the Black Patti attraction, is now doing the advertising at the new Providence Museum.

A word about the neat and attractive manner in which Keith's New Theatre is kept will not be out of place. Resident Manager Lovenberg is always on the alert and everything possible is done for the convenience and comfort of patrons. He has a corps of assistants who seem to take great pride in keeping the handsome theatre in first-class shape.

It was my pleasure during the week 2-7 to shake hands with Jules Levy, the famous cornetist, who has charmed a large number of people all over the world. He told me he had been blowing on the cornet for forty-one years, and to me he didn't look a day over forty-two years old. During his engagement at Keith's he was the recipient of several floral pieces. On the 7th a large basket of flowers went over the footlights, bearing congratulations from Bowen R. Church, our American Band cornetist.

HOWARD C. RIPLEY.

DENVER.

One of the most refreshingly pleasant weeks we have enjoyed this season has been provided for us by the Frank Daniels Comic Opera co., which played an engagement to the capacity of the house at the Broadway 1-7. The Wizard of the Nile and The Idol's Eye were presented and earned fresh laurels for Victor Herbert and Harry B. Smith, whose beautiful and catchy music and bright libretto provided Frank Daniels splendid vehicles in which to exploit his talents. And this unctuous and irresistibly funny little chap has never had a better medium in which to win the plaudits of the public, and he gives most amusing performances. Mr. Daniels' management has wisely surrounded him with an excellent co. of principals and the best chorus we have had here with comic opera co. for several seasons. Alf C. Wheelan very nearly shares honors with the star. Will C. Danforth, too, shows decided talent in the comedy line. Helen Redmond sings sweetly and prettily, and Kate Uart is the possessor of a contralto voice of rather unusual timbre. Norma Kopp, vivacious and

magnificent, sings and acts capably, and John B. Park was quite acceptable. A noteworthy feature of the singing of all the principals is their splendid enunciation. Tim Murphy in The Carpet Bagger 8-14.

The Span of Life drew fair business at the Taber 1-7, and will be succeeded by Kelly and Mason in Who is Who.

A Trip to Coontown drew well at the Lyceum 1-7, and Manager Hendick continued Around the World in Eighty Days at the Orpheum. Darkest Russia is underlined for the Lyceum 7-14.

An announcement that has been received with the utmost interest and gratification in this city is that Margaret Fealy-Cavello and her daughter, Maud Fealy, have signed a five years' contract with Augustin Daly, and in October next will join his forces. I know of no young girl who evidences greater talent in her chosen profession than does Maud Fealy, who, though not yet fifteen, has played such roles as Juliet and Parthenia and Galatea, and played them well, too. She is an unaffected, winsome girl, sweet-mannered and with a voice like music, and withal intelligent and ambitious, and I am confident her future is most promising.

F. E. CARSTAPHEN.

BUFFALO.

In a Woman's Power was presented at the Star Theatre 9 to a small audience. The play is from the pen of Milton Noble Gardfield and was seen in this city for the first time. The cast was made up of amateurs and a fairly good performance was given, some of the acting being especially creditable.

The Telephone Girl played a return date 10, 11 to excellent business. Louis Mann and Clara Lipman received a great part of the attention, and while the work of each was good they frequently held the centre of the stage so long that they became tiresome. Rose Graham has improved in her work and she makes a very acceptable Beauty Fairfax. Nellie Douglas was excellent in the role of Toots, and James F. MacDonald made the real hit of the performance with his songs. Mary Post and Augusta Bertrand received several encores for their rendition of a coon song, and Ben T. Dillon made the part of Saunders stand forth prominently by his artistic work. A Reign of Error 12-14. On and Off 16-18. Stuart Robson 19-21.

Among the attractions which are annually presented at the Lyceum none is ever awaited with keener interest than Ward and Vokes in The Governors. These jolly fun makers are always assured of a good week at this house, and the engagement 9-14 proved no exception to the rule. The stars performed their work with happy results, and they were ably assisted by an unusually good co. Lucy Daly, at once danced her way into the good graces of the audience, and, assisted by Johnny Page and Margaret Daly Vokes, kept the patrons good natured during the entire performance. The Silver King follows for a week.

Milt Barlow headed a strong co. in Uncle Tom's Cabin at Music Hall 9-14. Besides the regulation Tom business numerous specialties were introduced. The attendance during the week was satisfactory.

Manager Cummings, of Toronto, spent a few days in town last week on business connected with his theatrical enterprises. While here he called on several old friends and made a number of new ones.

Robert C. MacCulloch has purchased an interest in Yankee Doodle Dandy, and is at present on the road with the co. looking after his interests.

Signor Sawtelle, who has been conducting tent shows for a great many years, recently purchased a farm of 400 acres near De Ruyter, N. Y. It is his intention to rear and train his animals on this property. The Hotel De Ruyter has also been purchased by the signor for a residence.

On Feb. 1 the St. Louis Dramatic Circle will present a grand spectacular production of Rip Van Winkle, with E. F. Mischka in the title-role. The play will be mounted on the large stage in Music Hall with a cast of forty-five persons. This will make the forty-first performance by this well-known organization.

Jane English, who went abroad with The Belle of New York co., has returned to America and is resting at Jamestown, N. Y. She occupied a box at the Star 10.

Great interest is felt in the forthcoming production of grand opera at Music Hall by the Ellis Opera co. The advance sale is big.

RENNOLD WOLF.

LOUISVILLE.

Two Little Vagrants, with Mildred Holland as Fan Fan, was the attraction at the Avenue Theatre Jan 8-14. The play was staged handsomely and acted excellently. Business was good. The Gay Matinee Girl 15-21.

Jack and the Beanstalk will appear at Macaulay's 12-14. Melbourne MacDowell and Blanche Walsh 16-18.

The Meffert Stock co. successfully accomplished another ambitious effort in the really meritorious rendition given of The Three Guardsmen 9-14. The Mayo version was used and the entire strength of the co. was in the cast. Special scenery was painted and new costumes provided, and the patronage was large.

Jessie Bartlett Davis had an attack of the grip during the engagement of The Bostonians here and was out of the cast at the opening performance of Robin Hood. She recovered sufficiently, however, to appear in the succeeding operas.

It is stated that Ernest L. Aroni has retired from the position of dramatic critic of the Courier-Journal, which he has filled for a number of years with marked ability. In the future he will be connected solely with the literary department of the paper.

Helen Bertram, of The Bostonians, is pleasantly remembered here as a popular member of the Duff Opera co., which played a Summer season at the Auditorium several years ago. She received a warm welcome from her admirers upon her first appearance with The Bostonians.

Souza will give a concert at the Auditorium

Feb. 15, ex Manager James B. Camp making the arrangements therefor.

The Apollo Club concert, to be given at the Liederkreis Hall 12, promises to be an excellent one. It is an offshoot of the Musical Club, C. H. Schachleton being the leader.

The Rosenthal recital will occur 17 at Macauley's.

Clarence McFerrit is again at his old place on the door at the Temple. He was one of Uncle Sam's soldiers at Porto Rico.

A somewhat unusual occurrence was the experience of the Bendis Concert co. 9. The members arrived in the city prepared to give a concert at Music Hall that night. It developed that through a misunderstanding no arrangements had been made for securing the hall nor advertising the concert. The company in consequence made a fruitless trip of over 300 miles from Chicago to this city.

CHARLES D. CLARK.

JERSEY CITY.

The Dawn of Freedom was presented at the Academy of Music 9-14 to good patronage. Paul Gilmore was the star and scored a hit, and displayed genuine dramatic ability. At the end of each act the curtain had to be raised several times and the cast was called before the curtain. The spectators in the upper part of the house gave convincing evidence throughout the entire performance of their patriotism, their love for everything American and their dislike for anything Spanish. Ida Glenn played the part of a newspaper correspondent in an easy manner. Carroll Daly as the Spanish villain played the ungrateful part in a clever manner. H. Rees Davies made a hit as the American Consul at Santiago and has a fat part. Edwin Walter, J. B. Cooper, John D. Gerson, Macey Harlem, and Ethel Barrington were very good in their respective roles. Helen McCreight, the leading woman, played with ability. The scenery was good. The Girl from Paris 16-21. The Village Postmaster 23-28.

Manager Holmes offered Down in Dixie at his Bijou Theatre 9-14 to good business. The cast of characters was generally good and the drama was adequately presented. A very stirring scene in the cotton compress. Helena Collier, Robert McWade, Jr., Floyd Bingham, Henry Brinsley, and Frances Ring did excellent work as the lovers. Mrs. Milt Barlow in the old wench and does a song and dance. One of the best features in the pikaninny band. Other parts were well cared for by Hal Clarendon, Scott Marlie, Thomas Garrick, and Matilda Weffling. Miss Collier does a swing on a grape vine from a bluff across a small stream. She swings directly over the orchestra. Gayest Manhattan 16-21. Daughters of the Poor 23-28.

Hubert Sackett, manager of Paul Gilmore and The Dawn of Freedom, is an old resident of this city. His mother still resides here.

Gus Thomas, of Hoyt and McKee's forces, was a visitor at the Elks' meeting 9.

Primrose and Dockstader's Minstrels were a special engagement at Soulier's Lyric Theatre, Hoboken, 8, and gave the best performance ever seen in that city to a packed house. Manager Soulier has booked a return date for February.

Henry Brinsley, who did good work with the Sackett Stock co. while at the Academy of Music here last summer, is playing a prominent part in Down in Dixie at our Bijou Theatre 9-14. Mr. Brinsley received a warm reception at the opening of his co. here 9. WALTER C. SMITH.

ST. PAUL.

Mistakes Will Happen holds the boards at the Grand Opera House 8-14. The comedy is produced by Jacob Litt's excellent co., headed by Charles Dickson and Henrietta Crossman. On the opening nights the S. R. O. sign was out. The play had its first trial at this theatre last June by the Nell Stock co. with Charles Dickson, for whom the comedy was written, in the leading role. Since then changes have been made in the comedy that are a decided improvement. The play is full of comedy situations contrived with naturalness and spirit, clever lines, crisp satiric wit and natural humor. Charles Dickson in the role of Tom Genovin distinguished himself as a very clever actor and an exceptionally good comedian. Mr. Dickson made a pronounced hit in the part. Henrietta Crossman as Mrs. Hunter-Chase gave a charming interpretation of the part and won the favor of her audience at once. Miss Crossman is remembered as the leading lady of the Giffen-Nell Stock co. during its first engagement at the Grand. She received a cordial welcome. Charles Harbury did good work as Mr. Hunter-Chase. Edmund Lawrence was very clever in the role of William Hawley, the coachman. Carrie Behr as Linda Kuris made a delightful German maid; her singing and dancing was pleasing and she scored a hit in the part. Nannette Comstock was very attractive and pleasing in the role of Dorothy Mayland. Ada Eckers was excellent as Mrs. Price. Ben Deane as Joe McCann was a typical plumber. Franklin Garland as John Q. Montague, the theatrical manager, made the most of the part. The performance took well and will draw a large business throughout the engagement. Gayest Manhattan 15-21.

At the Metropolitan Opera House the Woodward Stock co. closed an engagement of eight weeks on Saturday evening, 7. The Woodward co. has made some excellent productions and given a series of very creditable performances during its engagement.

The Metropolitan was dark 9-14. Robert G. Ingersoll 15. A Stranger in New York 19-21. Haverly's Minstrels 22-25.

Manager Theodore L. Hays, of the Grand Opera House, reports this season's business the largest at this theatre for past five years.

Manager L. N. Scott, of the Metropolitan Opera House, left for New York 8.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

At the Marquam 2-4 the Dorothy Morton Opera co., with Dorothy Morton and Hubert Wilke, in *Glorio-Glorio*, The Beggar Student, and *Fra Diavolo*, opened to S. R. O. and sang to good business the two remaining nights. Ben Lodge did excellently as the comedian of the co. Who Wins, a cleverly written, bright-lined, three-act farce-comedy, opened in New York and its vicinity, by Emile B. Wisnaar, formerly on the Portland *Oregonian* staff, but now connected with the Seattle (Wash.) *Post-Intelligencer*, made its theatrical debut 6 before a large and much amused audience. The comedy has to do with two girls loving the same man, for the first of whom he cares nothing and the second he wishes to marry, but which the first, through a deal of circumstantial ruses, prevents, and wins the man for her husband. The comedy preliminarily served to start Minnie A. Smith, an amateur here, on a professional career, and she will leave for New York within a few days to go on the stage. In the dual role of Polly Duncan and Mrs. Hon. Chawley van Dyke, Miss Smith, as the first of the same-man-loving girls, acquitted herself very creditably. She was competently supported by Charles D. Bial, Charles H. Elder, William T. Wallace, Harris L. Idelman, Thomas E. Stafford, Samuel D. Jordan, Marguerite Smith, Myrtle Lynne, and Ward Austin.

Arthur C. Alston's comedy-drama, *Tennessee's Pardner*, a play that, albeit it has been here three consecutive seasons, always meets with a cordial reception, opened to a packed house at Cordray's week ending 7, and played to fine attendance. Ada Bothner, with good fun-creating co. in a bunch of Keys began a week's run 8 to 8. R. O. Ott Brothers in All Aboard 15.

N. J. Levinson, city and dramatic editor of the *Oregonian*, and Margaret N. Mojean, of San Bernardino, Cal., were married at the bride's mother's home, near San Bernardino, 5, by the Rev. J. C. Rollins, pastor First Congregational Church. Mr. and Mrs. Levinson will spend their honeymoon at Monterey and then come here.

W. R. Widenor, the celebrated Western guitarist, arrived 6. He is unequalled as an accompanist. It is probable he will become a Portlander.

T. H. Parrott, the well-known pioneer musi-

cian, is seriously ill here with heart trouble. He is one of the oldest, if not the oldest, musicians in Portland. He played in all the early theatres of the city.

O. J. MITCHELL.

MONTREAL.

The Jefferson Comedy co. opened to medium houses at the Academy 9 in *Rip Van Winkle*. The task of portraying the role of Rip essayed by Thomas Jefferson was indeed a hard one. His work throughout is marked by great artistic ability, and in the last act he fell very little short of his great progenitor. Edna Carey played a capable Gretchen, her strong scenes being especially good, and Blanche Bender made a sweet Meenie. Vergie Glendon and Harold Walsh were clever in the two children's parts. The Telephone Girl 16-21.

Isham's Octoroons opened 9 to very fair business at the Queen's. The show is an excellent one of its kind. The colored folk enter into their work with an enthusiasm and spontaneity that is infectious and carries you along in a constant rush of jollity and fun. The singing and dancing of Messrs. Cousins, Mitchell, and Craig, and of the Misses Arlington, Mitchell, and Dickerson, is deserving of special mention, and the operatic selections of Madam A. Hyer are also a strong card. The Girl from Chilly 16-21.

The Franciscan Stock co. gave an excellent performance of *Land Me Your Wife* to big houses 9-14. Harry Rich in *Boland Wood's* part of Captain Tarbox gave a capital performance. Hallett Thomson and Tom McGrane as Dick Easley and Tom Bunting, respectively, were very good. Walton Townsend gave a neat sketch of Funnibone, and Morris McHugh was excessively funny as the deaf man, Stimpert. Charlotte Deane appeared to advantage as Bonnie Bunting, as did also Esther Moore as Jitty Tarbox. Annie Shindle gave a clever performance of the housekeeper, Lottie Southern, and Nellie Callahan made a fetching Harry. The vaudeville, including the Angela Sisters, W. H. McPherson, and C. W. Littlefield, is very good. Captain Swift 16-21.

The fortnightly symphony concert will be given in the Windsor Hall 13 under the directorship of Professor Goulet.

Marcella Sembrich and Pol Plancon will sing at Her Majesty's 26.

Drew A. Morton, stage-director at the Franciscan was presented with a chair and lamp by the members of the Franciscan Stock co. at Christmas.

W. A. THREMAINE.

OMAHA.

The Scalchi Concert co. attracted only a fair audience at Boyd's Theatre Jan 5. However, the enthusiasm of those present somewhat atoned for the number of empty chairs in evidence. Madame Scalchi was in unusually good voice, and was repeatedly encored. Sig. Alberti's rich notes were heard to great advantage in the *Torador* song from *Carmen*. The minor parts were ably sung by Helen Noldi and Sig. Canzio. Walter A. Beck was the able accompanist.

Under the Red Robe 6-8. One of the largest and most brilliant audiences of the season gathered 9 to see our old Omaha friends, the combined Minneapolis and St. Paul Woodward Stock co., which appeared in *Cyrano de Bergerac*. This play has never before been seen in this city, and this fact, together with the reappearance of the Woodward Stock co. after an absence of several months, served to fill every seat in the house.

The burden of this entire production falls upon Wilson Enos, who is not only stage-manager and tutor for the entire co., but personally takes the leading role. *Cyrano* is a part that allows of no relaxation whatever throughout the entire five acts. Mr. Enos has not the physique to keep up the constant strain and I have seldom seen an artist so utterly fatigued by a performance. While the stage setting, costumes and corps of assistants were ably handled, it was done at the neglect of some fine work in the leading role. Bertha Creighton as Roxane was uncommonly good and most natural. Mr. Montague's Christian was excellent. Mr. Enos' skill was again displayed in the costume of Walter Green in the part of Comte de Guiche. Finally, I am not quite sure whether the audience liked *Cyrano*, but I am positive they are fond of the Woodward Stock co. Why? *Smile, Left Home* 14. At Gay Coney Island 15. *Sowing the Wind* 16, 17. K. G. Ingersoll 18. Tim Murphy 22, 25.

The reorganized Woodward Stock co. will open in Kansas City in *Cyrano* Jan. 21, and will play there until March, when part of the co. will return to the Boyd, at Omaha, and play throughout the summer.

JOHN R. RINGWALT.

INDIANAPOLIS.

The Banker's Daughter was the bill at the Grand week of 9, with Frederick Paulding in the leading role. It was Mr. Paulding's first appearance in the local stock and he made an excellent impression. Hardee Kirkland as Count de Carolac acted with finish. Mr. Patton as Harold Rutledge is exceedingly good, and the duel scene in which he and Mr. Kirkland participate is exceptionally strong. Frederick Conger, as usual, had the audience with him from his first entrance, and with Miss Daily furnished several bits of excellent comedy. Mr. Miles was assigned a much better part than usual, and by his very creditable work showed himself to be perfectly able to cope with a good part. Lavinia Shannon acted the part of Mrs. Streibow with much feeling, and her customary force was apparent at all times. The play was staged exquisitely. Friends 16-21.

One of the events of the season was the initial appearance of Alice Nielsen in *The Fortune Teller* at English's. Miss Nielsen scored a triumph and Eugene Cowles shared in the applause throughout the performance. The comedy element is ably handled by Joseph Herbert, Joe Cawthorne, Richard Golden, Paul F. Nicholson, Jr. The chorus is exceptionally strong, and the costumes and scenery were beautiful. Jack and the Beanstalk 10-12. The Lilliputians in The Golden Horseshoe 18-20.

A Cheerful Idiot was the Park's offering 10-12. The Blondells are very clever and the specialties good. John Martin's Secret 12-14.

Manager Joe Gavin, of English's, has tendered his resignation. The news was received with much regret by his personal friends as well as the theatregoing public. Mr. Gavin had been connected with this house for so long that he had become friendly with most of its patrons. He will be succeeded by Mr. Miller, of Columbus, O. Kara, of Hopkins' Trans-Oceanic, banqueted the entire co. here last week.

ALLEN E. WOODALL.

NEW ORLEANS.

At Hopkins' St. Charles Theatre the stock co. presented Queen's Evidence 8-14 in a creditable manner and every performance nightly has been witnessed by a crowded house. Maud Hall, Mortimer Snow, and Messrs. Keagle and Mackie, do very effective work and deserve mention. Felix and Barry are good, and De Marc, with his trained pony and riding baboon, is an entertaining feature, particularly so to the little ones. Eckert and Berg, in their second week here, are competent people and their operatic selections were well received. Confusion 15.

The Travis-Vale co., presenting *After the War*, was the offering at the Grand Opera House 9-14 and drew fairly well during the week. The play is well mounted and acted, and Mr. Travis Vale, the author, is the leading man of the co. The theme of the play, which is from a Southern standpoint, has an interesting plot, and seemed to please an enthusiastic audience on the opening night. Frawley co. 15-Feb 4.

The Mott and the Flame, with Herbert Kelcey and Effie Shannon as the principals, and supported by an excellent co., was seen here 8-14, and, judging from the brilliant audiences present at every performance, society has put its stamp of approval upon the play and its interpreters. The Bride Elect 15.

Marie Walnwright and a competent co., presenting *East Lynne* and *Shall We Forgive Her*,



appeared here 8-14 and did well during the week. The Prisoner of Zenda 15.

At the French Opera House *Manon* was presented for the first time this season 5, with Madame Berge in the title-role and M. Richard as Des Grieux. Robert le Diable 8 and Tannhauser 10. The long-promised production of *La Reine de Saba* will be given 11, and the management predicts that it will be the triumph of the operatic season.

J. MARSHALL QUINTERO.

KANSAS CITY.

Blanche Walsh and Melbourne MacDowell appeared at the Coates Opera House 9-14 in *La Toaca* and *Fedora*. The wonderful advancement made by Blanche Walsh since her last appearance here has been a surprise to every one and shows that she has been climbing steadily upward on the ladder of dramatic art. The wonderfully fine distinctions of feeling, the delicate touches and the strength aroused in the climaxes convinced every one that she had finally become a polished actress in the line of emotional work. Melbourne MacDowell played Scarpa in his usually excellent style. The rest of the cast was fair. The costumes and scenery were handsome and appropriate.

Murray and Mack in Finnigan's Ball made themselves popular with good sized audiences at the Grand Opera House 8-14. The co. supporting them was also clever, among the liveliest being Kittle Beck. Under the Red Robe 15-21.

The White Squadron, with Jack Lodge in the leading role, drew well at the Gillias 8-14. Alberta Converse played the part of the heroine effectively and the scenic environments were excellent. The Span of Life 15-21.

The opening of the Auditorium has been postponed one week to 21, as the management desire everything to be completed when the house is opened.

The Philharmonic concert at the Coates 8 was a delightful one and largely attended. Eleanor Stark, pianist, was the soloist, and was well received.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Bijou Opera House *El Capitan* opened a week's engagement 8 to capacity, and, as on the occasion of its previous visit, made a decidedly favorable impression. William C. Mandeville both sang and acted the title-role of Don Medigua in a very satisfactory manner and kept the house in continual laughter. Kate Michels won immediate favor as Isabelle. Harry Carter appeared to marked advantage as Scaramba. John Dunsmore was pleasing as Don Caserio. Frederick Knights gave an excellent rendition of the role of Count Hernando. Madeleine Lack, who is pleasantly remembered as a member of The Last Stroke co., made a delightful Estrelita, and Nera Rose was cast happily as Princess Margharita. Chorus strong, and stage settings and costumes more than ordinarily handsome. Mistakes Will Happen 15-22.

The Metropolitan Theatre was dark week of 8. A Stranger in New York 15-22.

D'Oyley Carte Opera co., of London, has been engaged as tenor soloist for the Church of the Redeemer.

Fanny Bloomfield Zeisler, who made such a pronounced hit when she appeared here in November, will give a piano recital at the Lyceum Theatre 20, under the auspices of the Philharmonic Club.

Manager Ellis, of the Ellis Opera co., writes that he contemplates making an early Spring tour with his co., in which event Minneapolis will be included in his itinerary.

F. C. CAMPBELL.

COLUMBUS.

Alice Nielsen and her superb co. played to splendid business in *The Fortune Teller* at the Southern 4, 5. It was pronounced by all the finest operatic organization ever seen in this city. All the parts were portrayed in a splendid manner. Miss Nielsen, Richard Golden, Joseph Herbert, Eugene Cowles, Joseph Cawthorne, and Paul Nicholson, Jr., received many curtain calls. Digby Bell presented The Hoosier Doctor to light business 6, 7. The cast was good, the characterization by Laura Joyce Bell being of exceptional merit. Robert G. Ingersoll delivered his lecture on "Superstition" before a good sized house 10. Keller 13, 14. Clay Clement 16. Blanche Walsh and Melbourne MacDowell 16-21.

At the High Street City Sports gave a fair entertainment 5-7 to good business, the chorus being well trained and the scenery good. John Martin's Secret did well 9-11. The co. is a good one and the scenic effects are fine. Sheridan Block's work was especially commendable. A Cheerful Idiot 12-14. A Hot Old Time 16-18. The Air Ship 19-21.

At the Grand The Girl I Left Behind Me 9-14.

J. B. DAVIE.

CLEVELAND.

At the Euclid Avenue Opera House Sol Smith Russell, supported, as usual, by a fine co., commenced a week's engagement 9, presenting The Hon. John Grigsby before a large and representative audience. The comedy was enthusiastically received and will be kept on the entire week. The Sign of the Cross 16-21.

Edward Harrigan, assisted by Robert Fitzsimmons and a lot of clever specialty artists, entertained the patrons of the Lyceum Theatre with The Mulligan Guards' Ball 9-14. Keller 16-21.

The White Slave, presented by an exceptionally fine co., headed by Ruth Macaulay, was a attraction at the Cleveland Theatre 9-14. A Guilty Mother week 16.

Pinkett Greene will be heard at Association Hall 26.

Colonel Robert G. Ingersoll delivered his lecture, "Superstition," at the Euclid Avenue Opera

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House 8 before one of the largest audiences ever seen in the house.

Cleveland Lodge, No. 18, R. P. O. Elks, gave a theatre party at the Euclid Avenue Opera House 12.

WILLIAM CRAXTON.

DETROIT.

Week of 2 the Detroit Opera House was occupied by Julia Marlowe. During the engagement Miss Marlowe appeared in *The Countess Valeska* and *As You Like It*. The Belle of New York 9-14, headed by Dan Daly, is doing a big business. Melbourne MacDowell and Blanche Walsh 16-18. James K. Hackett in *Rupert of Hentzau* 19-21.

At the Lyceum A Milk White Flag is running 8-14. The co. playing it this season is an exceptionally good one, and includes John Marlie, Mary Marlie, Marie Dantes, Louisa Rosa, Dan Reed, L. J. Loring, Maurice Cooke, John W. Dunne, Ogden Wright, Rowland Harty, and Paul Bearing. Business is good. The Ralph E. Cummings Stock co. will open 15 in *Too Much Johnson*.

Knobs of Tennessee is the attraction at Whitney's Opera House 8-14. Two Little Vagrants 16-21.

KIMBAL.

PITTSBURG.

Julia Marlowe opened at the Alvin 9, presenting *The Countess Valeska*. As You Like It was underlined. Ingomar was given at the Wednesday matinee for the benefit of the East End Hospital. Next week, *The Belle of New York*.

On the Wabash was the bill at the Bijou 9-14, opening to capacity. A Female Drummer 16-21.

At the Grand Opera House the stock co. opened 9 in *Captain Lettarblair*, and the house was well filled all week. Next attraction, in Mizoura.

At the Avenue the stock co. presented A Gilded Fool 9 to good attendance. My Partner will follow.

Devil's Auction at the Duquesne 9 drew immensely and continued to do so all week. Rogers Brothers follow in A Reign of Error.

Joseph Arthur is writing a new play for Mildred Holland.

E. J. DONNELLY.

GALVESTON.

The Heart of Maryland, the offering at the Grand 2, 3, was received with enthusiasm by fair sized audiences. Alma Kruger sustains the leading role most capably, and the remainder of the cast is generally competent. Scenic effects excellent. The McClenn-Tyler-Hanford co. 4, 5, presenting in a creditable manner *The Merchant of Venice*, *Romeo and Juliet*, and *Julius Caesar*. did not meet with gratifying pecuniary success, attributable possibly to the advanced prices exacted. A Bachelor's Honeymoon to good houses 6, 7. The co., while acceptable, is open to improvement in spots. My Friend from India's initial visit 8, 9 was truly a howling success. Business was good and the audiences were tickled immensely. Andrews Opera co. 13-15.

C. N. RHODES.

THE ELKS.

Ben Culligan, of The Gay Matinee Girl, was initiated by the Pittsburg, Kan., Lodge on Nov. 25.

New Haven Lodge will give their third charity funds benefit minstrel performance at the Hyperion Theatre Jan. 31. On former occasions the Elm City Elks have been particularly successful, and they will endeavor in the forthcoming entertainment to excel their past record. Sixty performers and ten end men will appear, all being local members, and an entirely new first part scene will be shown, painted by Walter Blakelee. George E. Atwater, Jr., is directing rehearsals and the advertising is in charge of Charles H. Day.

A lodge of Elks was instituted at Santa Fe, N. M., Jan. 9, and one at Albuquerque, N. M., Jan. 11, both by D. D. Murphy. Application and a list of thirty-two names have been sent to Grand Exalted Ruler for a lodge of Elks at Kingman, Ariz., and a list is about completed for a lodge at Globe, Ariz.

Niagara Falls Lodge, No. 346, with J. E. Noble, E. R., F. H. Salt, E. L. K., C. C. Rockefeller, Secretary, and P. P. Prohl, Treasurer, will give a charity ball on Jan. 31 for the benefit of the Niagara Falls Memorial Hospital. The membership of the lodge is about 150, comprised of the principal business men of the city.

CORRESPONDENCE

ALABAMA.

MOBILE.—McDONALD'S THEATRE (G. F. McDonald, manager): The Bell of St. Stephen's to fair business 5-7. Eunice Goodrich, supported by a good co., opened 9 to 10. Back on the Farm 10, 11. —MONTGOMERY THEATRE (S. E. Hirsch, manager): A large and enthusiastic audience greeted Marie Walworth in Shall We Forgive Her 6; co. and performance good. Peters' Comedy co. to large audiences 7. Secret Service 11. Prisoner of Zenda 12.

MOBILE.—THEATRE (J. Tannebaum, manager): Wilbur Opera co. 2-7 to packed house; performance above average. E. A. Clark, Harold Gordon, and P. Shaw were favorites. Opera presented: Said Pasha, The Merry War, Carmen, The Mikado, The Queen's Lace Handkerchief, The Bohemian Girl, La Mac-cotte, Cavalier Service 9. A. Kliment-Hearn co. 10-14. —THEATRE: The Wilbur Opera co. rested here a week prior to their engagement.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Thelma, lessees): Baldwin-Melville co. 2-5 in The Golden Giant Mine, My Wife's Friend, A Mad Marriage, A Prisoner of Algiers, Bulls and Bears, and Louisiana; good business and performance. Marie Walworth 4 in Shall We Forgive Her to large and appreciative audience. James O'Neill 10. Secret Service 12. Richards and Pringle's Minstrels 13.

SHEPHERD.—OPERA HOUSE (Abe and Coleman, managers): Down in Cuba 10, 11; 30; relay night; no performance. Imp. Colored Minstrels 3; good business; pleased audience. The Real Widow Brown 14. Louise Brothman Concert co. 21.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Habbitt, managers): Baldwin-Melville co. 5 in A Mad Marriage and The Devil's Web to light house; account rain; good performance.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Eunice Goodrich co. 5-7 in A Husband Wanted, Editha's Burglar, and Just a Plain American Girl to poor business. Andrews Opera co. 12, 13.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Gorton's Minstrels 2, 3 to good business; audience pleased. Benefit for remnant of Henderson co. 5. A Gay Decider was presented to a good house. James Kiddler-Warde co. 9-11. South Before the War 21.

ARKANSAS.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Smyth and Rice Comedians in My Friend from India 4; good house; performance good. Louis Morrison in Faust 9. The Heart of Mary and 18. Sowing the Wind 21. Murray and Mack 23. A Bachelor's Home 25. Marie Walworth Feb. 3. Scalchi Concert co. 7.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Richards and Pringle's Minstrels 7; large house; good specialties. Louis Morrison 13. Creston Clarke 13. —ITEM: Manager E. D. Ehrman left here 5 for Cincinnati, at which place he was married 8.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Nashville Students 7; good performance; excellent business. Graham-Earle co. 9-15. Sowing the Wind 19. Murray and Mack 20. Under the Red Robe 24. My Friend from India 25.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hutchins, manager): Marie Walworth 3 in The Mac-into to large house; performance appreciated. Hoyt's Comedy co. 23-24.

PINE BLUFF.—OPERA HOUSE (Charles Snyder, manager): My Friend from India 3; good house; splendid performance. Richards and Pringle's Minstrels 6; good co.; receipts \$455. Lewis Morrison 11.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): A Parlor Match 2, 3 drew good houses; performance good. Nance O'Neill in Magic and Guy Mannering 4, 5. This is Miss O'Neill's home and the reception accorded her was a very flattering one. The audience were large and very enthusiastic. West's Minstrels 10, 11. —DAVEY OPERA HOUSE (F. S. Cutler, manager): Coon Hollow 2-4 drew large houses; excellent production. Mahara's Minstrels 9-13.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dan Sully in The Millionaire and Bob 2-4 to fair business. Puddhead Wilson 7; excellent performance; good business. You Youson 12-14. Ward-James-Kiddler co. 16. —BURBANK THEATRE (Clark A. Shaw, manager): Harry Martelli's South Before the War, with the Passion Play pictures for a curtain raiser, proved very entertaining to large houses 2-7. Nance O'Neill and McKee Rankin 8-14, opening in Magic. A Contented Woman 15.

STOCKTON.—YOSMITE THEATRE (Charles P. Hall, manager): Martelli's Merry Makers did only a fair business Dec. 23-31. Grand Opera co. to packed houses 2-7; good performance. A Romance of Coon Hollow 9. Dan Sully 11. West's Minstrels 13. —AVOS THEATRE (George Simpson, manager): Dark. —ITEM: Joe Elmer and Jennie Lissenden, late of Dan Sully's co., are visiting relatives here.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Under the Dome Dec. 26; top-heavy house; fair business. Willie Collier in The Man from Mexico 20; splendid performance; large and delighted audience. Gorton's Minstrels 30; small audience pleased.

WOODLAND.—OPERA HOUSE (E. E. Webber, manager): Nance O'Neill in The Jewess 3; fair house; audience pleased. Alabama (return) 7, under management of Henry W. Lougenour, a Woodlandite.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Dazzler 4, 5 good performances; good business. The co. played two nights, as their dates at Pueblo and Colorado Springs were canceled owing to the small pox scare. Leo W. Wright, of the Mirror Trio, will leave the co. after the Denver engagement. The Span of Life 10. The Heart of Chicago 12. Under the Dome 19. Who is Who 20.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): James Kiddler-Warde co. in The School for Scandal 3; S. R. O.; a good co. and well received. Kelly and Mason in Who is Who 7; good house; pleasing performance.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Henry Corson Clarke in What Happened to Jones 6; large business; audience delighted. Western Stars 12. Dan Sully 21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Dazzler 2 to fair business; performance good. The Heart of Chicago 10.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Ward-James-Kiddler co. in Julia Cesar 1; crowded house. The Span of Life 8.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): James Kiddler-Warde co. 4 in The School for Scandal to large and enthusiastic audience.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Chicago Lady Quartette 9.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): One of the theatrical novelties of the season was the presentation of Rip Van Winkle 6 by a whole family of Jeffersons. Thomas Jefferson is wonderfully like his father. The production was worthy of more than a passing notice. The audience was large and enthusiastic. Yankee Doodle Dandy 7 delighted a big house. Walter Jones, although suffering from a cold, was the life of the co., being ably seconded by Louis Wesley. Devil's Island, headed by Emily Rigi, played to good business 9, 10, and gave a satisfactory presentation of the thrilling melodrama. Stuart Robson 13. Burton Holmes 17. Della Fox 18. Through the Breakers 18. Charles Coghlan 23. On the Coast 21. Y. Glee and Banjo Club 23. The Girl I Left Behind Me 24. 25. Symphony Concert 25. Elks' Minstrels 31. —GRAND OPERA HOUSE (Breed and McKenna,

managers): The Gilt Edge Baroque co. to crowded houses 9-11; enjoyable performance. McDoodle's Flats to big business 12-14; mirth provoking entertainment. The Drummer Boy of Shiloh 16-18, under the direction of A. F. Nail. The cast will be practically the same as last season, and includes Alfred Milander, one of New Haven's best amateurs. —ITEMS: The first concert of the Knels Quartette was given 13 at North Sheffield Hall before a large assembly. —Marshall Darrach read Julius Caesar before the University Extension Course at Warner Hall 12. —The New Haven Orchestral Club gave the first of a series of concerts at Music Hall 12, under the leadership of Arthur Jackson. Mrs. Reynolds, of Hartford, was the soloist. Horace H. Wall, who for years was manager of the old New Haven Opera House on Chapel Street, is in the city, and has opened negotiations with Dr. Paul Schiff, the owner, in relation to the purchase of the site of the old theatre. The theatre was gutted by fire some years ago, and has never been rebuilt. Emma Potts, the singer, who as Mlle. D'Egremont, has been touring the Continent with Madame Albani, has been accepted at the Grand Opera, Paris. —Local amateurs will offer two plays for St. Mary's Roman Catholic Guild in the near future. —Frank A. Connor, who was injured at the Park Theatre 10, has a host of friends here who regret the accident, and hope it will not prevent his appearing at the Elks' benefit 31. Harry Lacy has offered his services for the entertainment if disengaged, and will put on with Miss Van Sicea Bob Rackett's Pajamas. —Colonel Morton, president of the Hyperion, has a clear in his position that was taken from the dead body of a Spanish officer after the battle of San Juan. A New Year's greeting was received by Mr. Morton from Mr. and Mrs. Kendal, old time friends. JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunell, lessee): Yankee Doodle Dandy was gratifying to a big house 6. Superior in story, cast, and mountings was The Red, White and Blue 7 to other Spanish war plays seen here; business excellent. Devil's Island 11 had first-rate business and was exceptionally well given. Stuart Robson in The Meddler with a superb cast, 12 to a big house. Charles Coghlan in The Royal Box 14. —ITEM: Smith's Theatre (Edward C. Smith, manager): Carl Hawn's production of The Silver King 5-7 was every whit as good as this house's prices as it was in former years at \$1. Excellent business was the rule. The Parisian Widows had full houses 9-11. With co. as the old are Emory and Marlowe, the Burman Sisters, Gilbert and Goldie, Cushman and Holcombe, Masterton Comedy Four, and Boyce and Black. Through the Breakers was launched 19-21 to complete satisfaction and good houses. The cast was unusually able and clever. Good business resulted. McDoodle's Flats 16-18. Joe Ott in Looking for Trouble 19-21. —ITEM: Manager E. C. Smith, of Smith's Theatre, is out again after a dangerous combination of grip, pleurisy and pneumonia. W. P. HOPKINS.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Jefferson Comedy co. 7 in Rip Van Winkle. Thomas Jefferson essayed the title-role made famous with success by John Barrymore, and the co. were pleasing. Bennett and Moulton co. 9-11; excellent performance; large audience. Devil's Island 16. Charles Coghlan 18. Yankee Doodle Dandy 20. Field's Minstrels 21. —HARTFORD OPERA HOUSE (Jennings and Graves, managers): Paul Gilmore in The Dawn of Freedom 5-7 was seen to good advantage; large-sized audience. Bohemian Baroque drew good houses 9-11. Howard and Emerson Baroque co. 12-14. The Heart of Chicago 16, 17. Henry Chanfran 18. McDoodle's Flats 19-21. Mozart Symphony Club 23. Bobby Gaylor 23-25. Gay Masqueraders 26-28. —ITEM: Congratulations to our townsman, William B. Smith, whom THE MIRROR announces as having been married in Boston recently. A. DUMORT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Emma Juch and the Kallenberg String Quartette, under the auspices of the Eastern Entertainment co., were greatly enjoyed by an appreciative audience 5. The Red, White and Blue received an enthusiastic reception 6. Yankee Doodle Dandy crowded the house with a delighted audience 9. Devil's Island 13, 14. The Royal Box 16. —JACQUES OPERA HOUSE (Jean Jacques, manager): Rice's Comedians closed a very successful week's engagement 7. Under the Dome 9-11 to capacity. Spencer's Minstrels 12-14.

NEW BRITAIN.—BURNETT LYCEUM (Gilbert and Lynch, managers): Yankee Doodle Dandy 10 to large business. Walter Jones and Lewis Wesley proved good entertainers and are supported by competent co. Devil's Island 12 to medium business; satisfaction given. Bennett-Moulton co. 16-21. —OPERA HOUSE (W. Mitchell, manager): Joseph Murphy in The Kerry Gow 6; poor business; co. fair. Week's Minstrels 9; small receipts; co. fair. —ITEM: Week's Minstrels closed at Middletown, Conn. 11.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Modjeska presented Antony and Cleopatra 11 to a good-sized audience. The tragedy received a careful performance. Modjeska in the role of Cleopatra displaying her delightful art in a most fascinating manner, and the supporting co. and mounting being in keeping with the merits of the distinguished actress. Yankee Doodle Dandy 12. New England Comic Opera co. 18-21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Tremont Quartette and Swenson Trio 4; delighted audience. Marie Nichols proved a violinist of rare ability. Week's Minstrels 10; small audience. In Peril 12, canceled. Jewett 14. The Little Minister 19.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Sawtelle Dramatic co. 2-7 to good business; weather bad. Repertoire: The Buckeye, Dangers of a Great City, The Captain's Mate, True as Steel, Faust, A Great Wrong, Uncle Sam in Cuba, and On the Hudson. The Dawn of Freedom 17.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Yankee Doodle Dandy 11; S. R. O.; audience pleased. In Peril 7 did not appear. Corse Fayton Comedy co. 18-21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rice's Comedians 11, 12; large audiences; satisfaction given. Week's Minstrels 14 canceled.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Kerry Gow to large house 7; performance good. Sawtelle co. 9-14.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Joseph Murphy in The Kerry Gow 9 to fair business. Cumberland 16-20.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse E. Baylis, manager): Chattanooga 6, 7; light house. Himelstein's Ideals began a week's engagement 9, during which time they will present Eagle's Nest, North and South, The Great Northwest, The Life Guard, Cuba Libre, The Golden Giant Mine, and A Night in New York. Field's Minstrels 16. U. T. C. 17. Sousa's Band 30. Lost in New York 21. Vanity Fair 23. Other People's Money 27. Secret Service 28. Julia Marlowe 30.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Kliment-Hearn co. 2-7 to good business, giving satisfaction in My Partner, Pawn Ticket 210, Lights of London, A Woman's Revenge, The Lost Paradise, Shadows of a Great City, and Life in Greater New York. Barlow Brothers' Minstrels 10.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Marie Walworth in Shall We Forgive Her 7; big business; audience pleased. Kliment-Hearn co. in Shadows of a Great City 9. Secret Service 10.

OCALA.—MARION OPERA HOUSE (J. Sylvester, manager): Barlow Brothers' Minstrels 4; performance excellent; house crowded.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Roland Reed 19.

GEORGIA.

ATLANTA.—LYCEUM (William Sharp, manager): House opened with the Lyceum Stock co. in Alabama; performance excellent. The co. includes W. A. Whitecar, J. E. Hutchinson, Randolph Murray, Arthur Garrison, Cecil Kingstone, Eugene Sanger, Louis Fitch, Bert Matter, Florence Stone, Lillian Leach, Hattie Neville, and Elizabeth Rathburn. The attendance was large. The Ironmaster 11-13.

—GRAND: James O'Neill in When Greek Meets Greek 11, 12. Arnold's Fun Makers 9-14. —IMPERIAL (W. D. Smith, Jr., manager): Dark.

SAVANNAH.—THEATRE (David A. Wena, manager): Woodward-Warren co. closed successful engagement 9. The Prisoner of Zenda 11; excellent performance; packed house. James O'Neill 14. Roland Reed 19. Secret Service 20, 21. Jack and the Beanstalk 25. Otis Skinner 27, 28. Sousa's Band 30. The Bostonians Feb. 3.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Andrews Opera co. 9 opened for three nights in Martha to a large and appreciative audience. The Prisoner of Zenda 12. James O'Neill 17. Secret Service 18. Kelcey-Shannon co. 21. Roland Reed 25. Jack and the Beanstalk 26.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Eunice Goodrich co. 2-4 in Wanted a Husband, Phyllis, and A Plain American Girl; performance fair; audiences small. Wilbur-Kirwin Opera co. 9-14.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolfe, manager): Back on the Farm (return engagement) 7; large house; performance poor. Peters Comedy co. opened 9 for a week.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): The Lea, hypnotist, 2-7; satisfactory performance; good business. Myrtle-Harder co. 16-21.

NEW HAVEN.—RESE OPERA HOUSE (A. C. Pease, manager): Arnold's Fun Makers 19-21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Myrtle-Harder co. 9-14.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): Barlow Brothers' Minstrels 11.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Dorothy Lewis in Alone in Greater New York 4; good business. Miss Lewis is very clever. On the Swanee River 9. Dorothy Morton Opera co. 10, 11. Shaft No. 214.

ILLINOIS.

FREEDPORT.—GRAND OPERA HOUSE (A. A. Knorr, manager): This theatre was formally opened 4 with Sowing the Wind. The audience was composed of the best society of Freedport, who turned out en masse. The receipts were close to \$7,000. Everybody was delighted with the New Grand, as well they may be. By the way, Jan. 4 seems to be an important date. On that day THE MIRROR celebrated its twentieth birthday and our new Opera House opened. If the career of the Grand proves as successful as that of THE MIRROR has been, it will have a record of which it will be proud. Hall-Winters co. 9-14. —GERMANIA OPERA HOUSE. —Phil. Arno, manager: Dark.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Keller 2; house well filled; audience pleased. Harry Morris' Little Lamps 5; large audience; performance fair. Town Topics 6; small house. Why Smith Left Home 7; good audience pleased. The Gay Matinee Girl 8; good house; fair performance. Lewis Morrison 17. 18-21. Gilhooley's Reception 19. For Her Sake 23. The Little Minister 25. Cuba's Vow 26. In Old Kentucky 28. —ITEMS: Myra Deane, of the Deane Sisters, joined The Gay Matinee Girl here. —The Man-of-War's Man 4 and Dr. Jekyll and Mr. Hyde 5 did not appear.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Sowing the Wind 5. A Texas Steer 7 pleased a large audience. Why Smith Left Home 9 gave an unbounded satisfaction to a good crowd. Schubert Glee Club 11. Town Topics 13. McFadden's Row of Flats 14. A Hired Girl 21. Fabio Romani 23. Money to Burn 25. In Old Kentucky 27. El Capitán 28. The Dazzler 30. The Highwayman Feb. 1. My Friend from India 3. The Heart of Maryland 4.

JACKSONVILLE.—GRAND OPERA HOUSE (Rarnee and Luttrell, managers): Town Topics did fair business 4. A Boy Wanted 6 to small audience; co. poor. Gilhooley's Reception 10. John Dillon 16. —ITEM: The managers of the Grand have petitioned the City Council to reduce the house license from \$150 to \$50 per year, and the matter is being agitated by that body.

LINCOLN.—BROADWAY THEATRE (Comit and Foley, managers): Town Topics 3; clever co.; fair business. Why Smith Left Home 6 gave satisfaction to a crowded house. Schubert Glee Club (lecture course) 9 to S. R. O. John Dillon in Bartlett's Road to Seltzville 11. Money to Burn 14. The Lost Paradise 17. A Texas Steer 18. Gilhooley's Reception 20.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Keller gave his usual good performance 3 to a small audience. Why Smith Left Home 5; fair house. Eddie Girard 6 in Natural Gas; top-heavy house; audience pleased. —COLISEUM (William Peterson, manager): Carl Johnson the Woodman 17.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Why Smith Left Home 3; good house; performance excellent. Maclaya Arbuckle and Mrs. Anne Yeamans were specially good. Keller 4 to good business. The Bride-Elect 8. A Hired Girl 17. A Texas Steer 19. Harry Morris' Little Lamps 6 failed to appear.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Chattanooga 5 to fair business. Gilhooley's Reception 7; small attendance. Town Topics 9; fair audience; satisfaction given. Why Smith Left Home 11. A Texas Steer 13.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Holden Comedy co., No. 1, did a successful business 27, presenting A Barrel of Money. The Inside Track, Nobody's Child, The Streets of New York, A Crazy Idea, and vaudeville. McFadden's Row of Flats 10.

MOBILE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Turkish Bath 7; fair performance; medium business. Fabio Romani 9 pleased fair business. Charles A. Gardner 18. A Hired Girl 23. The Dazzler 28.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Bryan's Comedians 4-7 in Mabel Heath, A Hot Time in the Old Town, The Diamond Robbery, Chain Lightning, and The Girl from the Bowery to big business; general satisfaction.

DANVILLE.—GRAND OPERA HOUSE (A. W. Healy, manager): A Texas Steer 5 to good business; entertainment satisfactory. Parisian Pleasure Party 9 filled the house; performance might have been improved upon.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Fats' Komani 8; performance and business good. At Piney Ridge 15. Charles A. Gardner 17. Murray and Mack 22. Walker Whitehead 27. For Her Sake 29.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): John Dillon in Bartlett's Road to Seltzville 7 to packed house. My Daughter's Husband 17. Money to Burn 20.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williams, manager): The Gay Matinee Girl 6, 7; small but pleased houses. Mattie Vickers deserves special mention. Gilhooley's Reception 11.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Gilhooley's Reception 3 to good business. The Gay Matinee Girl 5 to good business. Sowing the Wind 6.

MURPHYSBURG.—LEICHER'S OPERA HOUSE (J. J. Friedman, manager): Warner Comedy co. 9-14 failed to appear. The Real Widow Brown Feb. 10 instead of Jan. 10.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Sunshine of Paradise Alley 4; medium business. Money to Burn 9; fair audience. Chattanooga 18.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmermann, manager): Money to Burn failed to please 8; fair attendance. Fabio Romani 12. Haverly's Minstrels 15.

ALTON.—TEMPLE THEATRE (Harrison and Casand, managers): Little Lamps 1; full house; satisfaction given. Murray and Mack 9. —ITEM: The Lost Paradise 2 failed to fulfill contract.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Human Hearts 3; pleased audience. A Boy Wanted 7; light house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Schumann Concert co. 5; excellent concert; small house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, man-

DISENGAGED.

HARRY SAINT MAUR

Several High Class Comedy Sketches for Legitimate Artists in Vaudeville.

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ager): Holden Comedy co. No. 1 opened for a week 9, presenting A Crazy Idea to big business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Sunshine of Paradise Alley 3; large and appreciative audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): John L. Sullivan co. 7 to S. R. O.; pleased audience.

LITCHFIELD.—RHODE'S OPERA HOUSE (H. A. Snell, manager): Money to Burn 17. My Daughter's Husband 21.

SPRINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): Local stock co. 7; packed house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Hired Girl 25. My Friend from India Feb. 4.

TAYLORVILLE.—VANDEVER OPERA HOUSE (W. H. Kaup, manager): Dark.

INDIANA.

MARIION.—GRAND OPERA HOUSE (E. L. Kinne-man, manager): Hal Reid a presentation of Knobs o Tennessee (drew a packed house. Mr. Reid, as Joe Preston, gave an earnest and thorough portrayal of the character. Margaret Ellmers, as Madeline Bailey-Preston, was especially good. The other parts were well delineated. The Late Mr. Early 7 abounded in clever speculation. A good audience was in attendance. Katie Rooney, an old-time favorite here, was greeted by an enthusiastic audience 9. The Girl from Ireland was the offering, and was pleasing in every way. Miss Rooney's impersonations of her father were very good. Lillian Edwards, as Jennie Harwig, a dashing widow, looked and acted the part charmingly. Her voice is good, and she made a decided hit with her vocal work. Harry C. Arnold sustained the comedy part with credit. The other parts were in good hands. Faddette's Woman Orchestra 12 (suspense). Y. M. C. A. Night Owls 14. Natural Gas 19. —ITEMS: The tragic death of Florence Ritchie, of Frank Daniel's opera co., at Denver, 6, was a terrible shock to friends and relatives here. Miss Ritchie was the wife of Harry Collins, also of the Daniels co., whose home is here and who has many friends here who extend their sympathy. Mr. Collins passed through here 8 with the remains of his wife, being met at Logansport by relatives. His wife's home was Philadelphia. He will join his co. at Ogden, Utah 15. Seat invitations for the first annual banquet of the actors of the Grand Theatre have been sent to the Mayor, the owner, Mr. Burk, and Manager Kinne-man, and the newspaper men. Covers will be laid for twenty-five, and a jolly good time is promised to all. —A. L. Munger, of Dayton, has purchased the Opera House property at Richmond, recently damaged by fire. —The Schroeder Building at Fort Wayne will be remodeled into a modern theatre.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Digby Bell and a clever co. presented The Hoosier Doctor 2 to a large and appreciative audience. A Hired Girl 4; fair house. Katie Rooney in The Girl from Ireland 7; top-heavy house. Wilbur Entertainment co. 11. Faddette's Woman's Orchestra 14. A Bachelor's Home 17. The Highwayman 20. —ITEMS: Margaret France and Edith Breaker joined A Hired Girl here. —Mabel Paige, of same co., was ill and did not leave here with co. —Franklin Hall, of the Katie Rooney co., was ill and Manager Dorner made a creditable substitute. —Danny Williams will join the Katie Rooney co. 7.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, manager): Eddie Girard, an old favorite with South Bend audiences, presented Natural Gas 9 to go-d-sized house. The farce was well received. Mr. Girard is as funny as ever, and is supported by a number of clever specialty artists. —AUDITORIUM (Harry G. Sommers, manager): Dan Daly in The Belle of New York 5 to full house; fine performance. Brown's in Town 7 to good business; general satisfaction. Katie Rooney in The Girl from Ireland 10 to small house. The Little Drunkards 16. The Air Ship 17.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Who is Who Dec. 5; fair house; excellent performance. Schumann Concert co. 9 gave satisfaction to a poor house. Shanty Town 14; poor performance; light house. Brown's in Town 18; excellent performance; S. R. O. Anna Belmont was suffering from a severe attack of the grip but went on and did well. A Night at the Circus 9; fair business; audience pleased. Natural Gas 19.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Katie Rooney in The Girl from Ireland 6; performance excellent; crowded house. Special mention should be made of Billy Lick, the Fanette Sisters, and J. W. G. Van Guilder. Franklin Hall, of the co., was taken ill at Grand Rapids, Mich., and A. C. Dorner, manager, took his part very acceptably. Slattery's Jubilee Singers 9; crowded house. Canadian Jubilee Singers 18.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Van Dyke and Eaton co. (return) 2-7, presenting Jack's Wife, A Noble Outcast, Face to Face, A Lost Cause, A Brother's Revenge, and The Great Metropolis 2. S. R. O. nightly; receipts for week \$900 at 10 and 15 cents. Schubert Glee Club 17. Darkest America 20. Shore Acres 25. —ITEMS: The Elks are arranging for a minstrel entertainment, to be given by the members of the Peru Lodge Feb. 9.

GREENFIELD.—GAST'S OPERA HOUSE (W. B. Gast, manager): Edison's Comedians 5-7 to S. R. O.; performance excellent; pleased audience; receipts for week, \$675. Repertoire: Ziz the Pot of the West, My Country Sweetheart, Swan-Whan-son, Cyclone, Monte Cristo, My Mother-in-Law, and Ten Nights in a Barroom. Two Merry Tramps 13. The Late Mr. Early 18. Darkest America 30.

EVANSVILLE.—GRAND (King Cobba, manager): Keller 6 to a fair house; performance excellent. The Bride-Elect 11. The Lilliputians 12. —ITEMS: (T. J. Groves, manager): McSorley's Twins 5 canceled and Manager Groves booked instead the Perkins Dramatic co., who gave The Unknown to good house. A Hired Girl 15. Pinnegar's Hall 22.

FORT WAYNE.—MASSING TEMPLE (Stonder and Smith, managers): The Bostonians in The Bostonians 4; fair house; audience pleased. Brown's in Town 4; good house; co. excellent. The Girl from Ireland 11 canceled. The Late Mr. Early 15. Natural Gas 14. The Air Ship 18.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): A Hired Girl gave a fair performance to a crowded house 6. Gus Pixley's specialty is worthy of mention. Maloney's Wedding pleased a good house 7. In Atlantic City 10; good performance; big business. A Night at

SECRETARY: Van Dyke-Eaton co. 16-21. A Turkish Bath 21.

COLUMBUS.—CHUMPER THEATRE (R. F. Gottschalk, manager): A Bird Girl to S. R. O.; satisfactory performance. Culu's Vow 14. The Electrician 21. Darkest America Feb. 2.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Passion Play pictures 4, 5 to good business. Canadian Jubilee Singers: fair business, satisfaction given. Darkest America 19.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Maloney's Wedding pleased a fair audience 6. The Wheel of Fortune 13. A Night at the Circus 17. A Texas Steer 21. Darkest America 23.

ROCKVILLE.—OPERA HOUSE (D. Stronach, manager): Dark. CARLISLE HALL (Carlisle Brothers, managers): Jap Miller and Clara Boyd gave satisfaction to good house 3.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): Van Dyke and Eaton opened for a week 9 to S. R. O., presenting A Noble Outcast; good co.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): A Texas Steer 7 to good houses; audiences pleased. Si Plunkard 28.

FRANKFORD.—COLUMBIA THEATRE (J. J. Anghe, manager): A Bird Girl 5 did big business; fair performance. Boston Ladies' Orchestra 19.

TIPTON.—KLEVA THEATRE (Ramsey and Foster managers): Maloney's Wedding 5 to good house and satisfaction. A Night at the Circus 12.

MUNCIE.—WYON'S GRAND OPERA HOUSE (H. R. Wyon, manager): Digby Bell 4 in The Hoosier Doctor to a large and pleased audience.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Human Hearts 7; good co.; poor business, account weather. The Little Darker 18. My Friend from India 21. The Girl from Chilly Feb. 4.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Manager, Van Matre canceled A Booming Town, billed for 7.

ELKHART.—BUCKLEY OPERA HOUSE (D. B. Carpenter, manager): Tom Edson the Electrician drew a good house 7; performance good.

CONNEERSVILLE.—ANDER'S THEATRE (D. W. Andra, manager): A Night at the Circus 4; fair business.

DECATUR.—BOESSE OPERA HOUSE (J. W. Boesse, manager): A Bird Girl Dec. 27; fair performance; good business.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, managers): Dark.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Tom Edson the Electrician 19.

NEW HARMONY.—THALL'S OPERA HOUSE (B. Mumford, manager): Werapoco 6; poor pictures.

AUBURN.—BERRY'S OPERA HOUSE (J. C. Berry, manager): A Boy Wanted 14 canceled.

INDIAN TERRITORY.

MUSKOGEE.—TURNER'S OPERA HOUSE (N. E. G. Shepard, manager): Morris Bell Opera co. to 1225 Dec. 28; pleased house. Si Plunkard 21; fair house. Nashville Students 11. Little Trivia Feb. 11.

ARDMORE.—OPERA HOUSE (White B. Pralle, manager): The Sign of Liberty 7; crowded house.

LEHIGH.—BISOU (Boone, Williams, manager): Dark.

IOWA.

SURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Eddie Girard in Natural Gas 4 drew a large and pleased audience. The co. is small but capable. Why Smith Left Home 10 to fine business; audience throughout delighted with play and co. Madlyn Arbuckle, Fred Peters, Rose Stuart, Annie Yeaman, and Dorothy Umer made individual hits. A Texas Steer to good business 11. Town Topics 12. 1428 18. Lewis Morrison 21.

DAVENPORT.—BUNTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Thos. E. Shea co. 27 gave creditable performances that pleased good-sized audiences. Repertoire: The Man of War's Man, Dr. Jekyll and Mr. Hyde, The Sugar King, and Slaves of Sin. A Texas Steer 8; good house. Chattanooga 10 was enjoyed by a fair-sized audience. John L. Sullivan co. 12. At Piney Ridge 14. Town Topics 15.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Baill, manager): Scalchi Concert co. 3 to enthusiastic audience. Madame Scalchi and Signor Alberti are old favorites here. B. P. O. E. (Elks) Hospital Benefit Concert by the Maskefolt Orchestra 4 was a success socially and pecuniarily. Under the Red Robe 9. Sowing the Wind 12. A Stranger in New York 14. At Gay Cony Island 16. Bolden Comedy co. 17-21. Cameron 22.

CLINTON.—ECONOMIC THEATRE (Kubbs and Thornburg, managers): Carl Gardner co. 9 to light business; pleased audience. At Gay Cony Island 11 drew good business and gave satisfaction. Barry and Linton, Wattle Lochette, and the Page Sisters were specially clever. El Capitán 19. A Bird Girl 24. Fulgura Star Specialty co. 25. DAVIS OPERA HOUSE (William McMillan, manager): John L. Sullivan co. 10 to big business; pleased patrons.

MARSHALLTOWN.—ODDER THEATRE (Ike C. Speer, manager): Under the Red Robe 4. At Piney Ridge 9 was well received by good business. Cameron Concert co. 10. At Gay Cony Island 13. Town Topics 19. El Capitán 23. SEIG THEATRE (T. A. Seig, manager): The Melville Fowler Stock co. 27 in East Lynne, Little Fire Fly, A Wife's Sin, and The Irish Senator to light business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Cameron co. 9; fair business; performance fair. At Gay Cony Island 14. GRAND OPERA HOUSE (William Foster, manager): Who Is Who to good business 4; performance good. Fabio Bonomi 15 to light business; satisfactory attraction. Sowing the Wind 9-11. The Pulse of Greater New York 12-14. Town Topics 16-18.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and Ben Bear, managers): William Owen co. (return date) 14 in Hamlet. STEVENS OPERA HOUSE (George Higgins, manager): Dark. ITEM: The Elks Lodge are arranging for a ball to be held in the near future.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): John L. Sullivan co. 9; large house; best of satisfaction. The Bedford Sisters deserve special mention. Holden Comedy co. 16-21. Murray and Mack 23. A Bird Girl 27.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Sowing the Wind 14. Town Topics 21. ITEM: Owing to a break in the heating plant at the theatre the minstrel benefit for manager Harmon was postponed.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Real Widow Brown Dec. 29 to a good house; performance excellent. Holden Comedy co. 2 in The War of Wealth and Escaped from the Law; fair audiences; performance poor.

OSKAHOUSA.—MASONIC OPERA HOUSE (E. M. Fuez, manager): Cameron co. 7; meritorious organization; small business. Booked a return date for 27. Mortinez, hypnotist, 12-14. Murray and Mack 16. Uncle Josh Sprucey 28.

BOONE.—PHIPPS OPERA HOUSE (Ben Wiley, manager): Griffith, hypnotist, to big business 2-7. Will play return engagement 12-14. Town Topics 20. Side Tracked 23.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Under the Red Robe 5. At Piney Ridge 11. At Gay Cony Island 12. John L. Sullivan co. 13. Murray and Mack 17.

KOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Chattanooga 9. Town Topics 11. Why Smith Left Home 12.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Charles A. Gardner co. 7 pleased a good audience. William Owen co. Feb. 24.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Sowing the Wind 12. Why Smith Left Home 15. At Gay Cony Island 17.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): At Piney Ridge 10. Murray and Mack in Finnigan's Ball 18.

GRINNELL.—PIERSON'S OPERA HOUSE (F. O. Pierston, manager): Pecos Indians 17.

FORT DODGE.—FORD'S OPERA HOUSE (C. H. Smith, manager): Irving French co. 24 in A Russian

Way Wife. An Irishman's Troubles, and O'Moore's Courtship; good houses.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Dark.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Dark.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): David Higgins and George Waldron, supported by an excellent cast, in the former's surprisingly strong romantic Southern play, At Piney Ridge, drew a good average house 4, which was taken by storm, and rewarded play and players with curtain calls after every act. A more intensely interesting and better played drama of its class never has been seen here. Next to the very strong work of the two stars, the fine support of Albert Tavernier, Van Kinzie, Fred Heera, Maurice Hedger, Charles Grey, Charlotte Wade, Lydia Knott, Marie Kinkle, and Edith Well deserved mention. CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): C. W. Statler's Dramatic co. 27 in Our Irish-American Constable, Wildcat, the Romp, The Runaway Wife, The World Against Her, Taggs the Bootblack, and A Noble Outcast. Business fairly good, despite the fact that half the town was ill with a gripe, and the other half playing nurse. This co. is composed of the principal members of Gay Rhea's co. (which packed the houses and made such a fine record over our circuit some months since), but the fair and talented star having it in said, worked herself ill. Mr. Statler took charge, added some new people with strong specialties and continued the tour. The co. now rosters Leon McReynolds, J. Moy Bennett, H. F. Hodgins, Carl Stockdale, Harry Wilson, G. W. Browne, Leona Stater, Myra Collins, Agnes Burke, Geraldine Russell, Reed and Berger, and Monte Lewis, the latter doing a burlesque female prima donna bit that is very funny. His turn with that of Reed and Berger: Leona Stater's ballads, and bits by others, between acts, make up a good run for the money. Mr. Statler celebrated New Year's by giving a dinner at the Hotel Oxford to some fifteen local newspaper boys, that was most enjoyable in every way. A Stranger in New York 10. Under the Red Robe 14. Scalchi Concert co. 21. THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Little Trivia, with May Smith Robbins as the star, had light house 2; performance fair. The Carpetbagger, with Tim Murphy and Dorothy Sherrod in the leading parts, had a fair house 2. The play proved one of exceptional merit, and the co. the best we have had in a long time. Murray and Mack 18. Sowing the Wind 21. ITEM: Manager Erlich spent a few days in Kansas City last week.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Charles Harrison Dramatic co. closed a fair week's engagement 7 to a full house; co. good. Plays presented: A Soldier's Sweetheart, Destiny, Woman's War, Hazel Kirks, Captain Racket, and True Irish Hearts. Side Tracked 10.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. R. Dugovan, manager): A Boy Wanted Dec. 31. Murray and Mack 1; good business; co. good. Under the Red Robe 12. Side Tracked 15. Why Smith Left Home 18. When London Sleeps 22. The Heart of Maryland 25. Town Topics 28.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Murray and Mack 4 in Finnigan's Ball to large and pleased audience. Hoyt's Comedy co. 9-14. Scalchi Concert co. 23. Alone in Greater New York 24.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Jule Walters in Side Tracked 2; good business. The Pulse of Greater New York 7; good performance and business. Stater Dramatic co. 9-14. Under the Red Robe 18.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A crowded house greeted Murray and Mack 5 in Finnigan's Ball, and all were satisfied. The Pulse of Greater New York 7; poor performance and business. Co. disbanded here.

MITCHISON.—OPERA HOUSE (W. A. Lee, manager): The Knowles, hypnotists, 2-4. Side Tracked 6. The Pulse of Greater New York 7. The Knowles (return date) 7. Coon Hollow 23. Scalchi Concert co. 25. When London Sleeps 30.

OTTAWA.—BORRACON THEATRE (Charles H. Ridgway, manager): A Boy Wanted Dec. 29-31; good co. and business. Murray and Mack in Finnigan's Ball 6; excellent performance; large audience.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): The Pulse of Greater New York 2; good house; general satisfaction. Side Tracked 11. Alexander Black's Picture Play 12.

ATCHISON.—THEATRE (John Seaton, manager): Murray and Mack in Finnigan's Ball drew only a small audience 3. At Piney Ridge, with an excellent cast, to a good house 5. FETTER COMEDIANS 9-14.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Murray and Mack in Finnigan's Ball 7 pleased large house. The Pulse of Greater New York 13.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Side Tracked 9 to capacity; satisfactory performance.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Side Tracked 7; good performance; fair business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): The Pulse of Greater New York 9.

NEWTON.—RAEDALE'S OPERA HOUSE (W. J. Pruett, manager): The Pulse of Greater New York 5; fair house and satisfaction.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): The Pulse of Greater New York 10.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Brown's in Town 5 to big house; co. and play first class. Clay Clement in Southern Gentleman 11. Walker Whiteside 12. John Edson the Electrician 19. ITEM: Lottie Williams' many friends here were disappointed at not seeing her in the cast of Brown's in Town, she having left that co. to join Why Smith Left Home. Mr. and Mrs. Clay Clement will be, while here, the guests of Mr. and Mrs. W. L. Davis.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Human Hearts 3; performance good; big business. Perkins Dramatic co. opened for a week 9 in The Unknown and A Noble Outcast; performances fair; S. R. O.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Clay Clement 5 presented A Southern Gentleman to large and appreciative audience. Walker Whiteside 17. Robinson's Minstrels 20. Si Plunkard 24.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Clay Clement 7 in The New Dominion and A Southern Gentleman to good business; performances good. Jack and the Beanstalk 16.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Lehr and Williams Comedy co. 9-14 did not appear. Si Plunkard 24. Darkest America Feb. 7.

WINCHESTER.—OPERA HOUSE (W. F. Hilton and Co., lessees; T. J. Bradley, manager): Clay Clement in A Southern Gentleman 6; good house; superb performance. Walker Whiteside 19.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffer, manager): Clay Clement in A Southern Gentleman 10.

ASHLAND.—THEATRE (W. Meinhardt, manager): A Jolly Lot 19. Boston Ladies' Symphony Orchestra 25. Uncle Josh Sprucey Feb. 4.

OWENSBORO.—NEW TEMPLE THEATRE (Fodley and Burch, managers): Dark.

SOTHERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Si Plunkard 20.

FULTON.—VENIOME OPERA HOUSE (R. Paschall, manager): Imperial Minstrels 12.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Creston Clarke in A Ragged Cavalier 3 gave satisfaction to a large house. Richards and Pringle's Minstrels 4. Before the rising of the curtain for the evening performance an argument arose between Manager Davis and Mr. Richards, manager of the co., over the free list, which resulted in the performance being canceled. My Friend from India 6 pleased a well-filled house. A

Stranger in New York & Beach, and Bowers' Minstrels 12. Klum-Hearn co. 16-21. Sowing the Wind 23. A Breezy Time 26. Murray and Mack 27.

NATCHITOCHES.—OPERA HOUSE (U. P. Breasale, manager): Richards and Pringle's Minstrels 3 to good business; receipts, \$300; performance excellent. Dan Avery and Arthur Maxwell deserve special mention. Charles King Dramatic co. 24-27. Gorton's Minstrels Feb. 1.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Louise Brehany Concert co. for benefit of Elks 6; large audience. Marie Wainwright 15. Miss Francis of Yale 21. Charles King co. 22. Sowing the Wind Feb. 5. ITEM: Otto Krause co. 12-14 canceled.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Buzet, manager): Louise Brehany Concert co. 9; crowded house. Miss Brehany's singing well received. Led Astray (local) 18.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Bosford, managers): Because She Loved Him So 9. Pitman Comedy co. 10-14, presenting La Belle Marie, East Lynne, The Electrician, The Black Flag, Queens, The Fortune Hunter, and The Opium Ring to good attendance. Denman Thompson 16, 17.

PORTLAND THEATRE (M. J. Garrity, manager): Gayest Manhattan 5-7 to big business. A Terrible Time 9-11. McGinty the Sport 12-14. The Sleeping City 16, 17. ITEM: M. J. Garrity has succeeded A. F. Eastman as manager of the Portland Theatre, Mr. Eastman having returned to his home in Providence. A supper was given to The Gayest Manhattan co. 7 after the performance by Lessee Rounds, of the Portland Theatre.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): McGinty the Sport 6; fair business and performance. The Little Minister 7. Robinson Opera co. opened for two weeks 9 to big house; co. good and performance very enjoyable.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Little Minister 4. Zephra (local) 11-14. Spears Comedy co. 16-21. Elroy Stock co. 23-25.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Spears' Comedy co. week of 9-14 opened to a good house in The Red Cross Nurse; fair co.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): French Folly co. 16. Field's Minstrels Feb. 9. Robinson Opera co. 13-18.

HELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Spears' Comedy co. 30.

MARYLAND.

HAVRE DE GRACE.—CITY OPERA HOUSE (John H. Owens, manager): Under the Dome 31. ITEM: Owing to legal complications the City Opera House has been dark. The management was reorganized 9, and the remainder of the season promises to be more gratifying.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Egypt (local) attracted large houses 5, 6; performances were for benefit of Elks. A. G. Field's Minstrels gave excellent performance to S. R. O. house 9. Joshua Simpkins 11.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Robinson's U. T. C. to good business 5 performance unsatisfactory. Guy Brothers' Minstrels 20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putterer, manager): A. G. Field's Minstrels 10; good performance; S. R. O. Mand Hillman co. 16-21.

MASSACHUSETTS.

WORCESTER.—THEATRE (James F. Rock, manager): Modjeska 6, 7, in Macbeth, Marie Stuart, and Antony and Cleopatra; drew enormous audience, among whom were many people rarely seen at the theatre. Madame Modjeska's support was on the all-star order, and the staging was on a more elaborate plane than is vouchsafed by most traveling Shakespearean combinations. J. K. Hackett in Rupert of Hentzau 9 had a large but somewhat disappointed house. Amateurs gave The Drummer Boy for the benefit of the local G. A. R. post 10-14 to S. R. O. nightly. Yankee Doodle Dandy 17.

Through the Breakers 20, 21. Waiter's Comedy co. 22-23. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Ivy Leaf had its first representations here for many years 9-14. The audiences were large and pleased. The Girl I Left Behind Me 16-21. New England Opera co. 23-28.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): The Ivy Leaf entertained a fair house 6. George W. Wilson and the Boston Ideal Stock co. opened 9 to S. R. O. Plays and players gave entire satisfaction. The Social Outlaw. Lady Audley's Secret. Your Uncle Dudley. The Inquisitive Dorky. The Cricket on the Hearth. The Gunner. The Messenger from Jarvis Section. The Great Randolph Myers, were the plays produced. Burrill Comedy co. 23-28. Washburn's Minstrels Feb. 3. Rice Comedy co. 6. ITEM: Several theatre parties from Boston came to the Academy during stay of George W. Wilson—Louise Horner and Ella Ingalls, of the Boston Ideal Stock co., are residents of East Boston, and large numbers of their neighbors and friends visited this city week of 9.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Washburn's Minstrels 7 drew a good house and gave a pleasing show. Bennett and Monilton Dramatic co. opened for two weeks 9. Repertoire: Darkest Russia. A Daughter of the South. Bonnie Scotland. My Partner, Our Boys at Santiago. Kenna's Flirtation. My Mother-in-Law. The Red Cross Nurse. The Buckeye Tavern. Ten Nights in a Bar Room, and For Cuba's Cause. The co., which is strong, drew a packed house the opening night. All the plays are well staged. George W. Wilson's co. 23-28. RICH'S THEATRE (A. E. Rich, manager): Harry Rogers in A Terrible Time 12-14.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): George W. Wilson co. closed a week's engagement 7, having played to successful business. Kit the Arkansas Traveler 9, 10 did not appear. Local minstrels 11; crowded house. Bohemian Burlesquers 13. Cumberland 16 16. Emphre (T. F. Murray, manager): Elroy's Stock co. 9-14. Repertoire: The White Squadron. The Land of the Midnight Sun. East Lynne. The Police Patrol. Mr. White Horse. The Stars and Stripes. She, Paradise Alley, and The District Fair; large houses; satisfactory performances.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Frankie Carpenter co. closed a week's engagement 7; business during the week was fair, closing to a large house; satisfactory performances. Under Sealed Orders 13. Waiter's Comedy co. 16-21. NEW THEATRE (C. H. Prouty, manager): The High Rollers gave lively performances to the capacity of the house 5-7.

SALEM.—MECHANIC HALL (Andrews, Monilton and Johnson, managers): White's Comedy co. in Counselor O'Flynn, Uncle Sam's Visit to Cuba, and Check 9-11. The co. is headed by Alfred Kelcey, assisted by Lillie La Rose, Marie Warren, The Williams Trio, Master George Webb, and Gray's Royal Marionettes. Co. will present Mr. Bayl of Texas, Casey's Troubles, and The Black Flag 12-14.

LOWELL.—OPERA HOUSE (Fay Brothers and Bosford, managers): Modjeska in Mary Stuart 9; large and pleased audience. Because She Loved Him So 10. Under Sealed Orders 11, 12. Yankee Doodle Dandy 14. George W. Wilson co. 16-21. NEW MUSIC HALL (W. H. Boddy, manager): Rose Sydel's London Belles 9-11; S. R. O. Gus Hill's New York Stars 12-14.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Frankie Carpenter co. 27 to large houses; co. good. Plays presented: An American Princess, Struck Gas, Pawns Ticket 210, The Shakespearean Child of Fate, Mary the Wait, and The Little Forest. The Ivy Leaf 7; fair house; co. good. Katherine Robert co. 9-14.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Bennett and Monilton co. did a good business during the second week of their engagement 2-7, repeating the repertoire of the first week. Fanny Rice in At the French Ball had a fair house 9; good performance. Modjeska canceled 10. Katherine Robert co. 16-21. Della Fox 23.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Leland T. Powers gave his interesting rendering of Lord Chumley 5. The Second Regiment Band appeared in concert 10 and the Boston Sextette Club 11. Modjeska in Mary Stuart 13.

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NEW YORK.

Stuart Robson 14. Cumberland 16 17. On and Off 20. The Telephone Girl 23.

NEW BEDFORD.—THEATRE (William B. Cross, manager): A large audience greeted Modjeska 10 in Macbeth. Because She Loved Him So 11. Washburn's Minstrels 13, 14. Graham's Cake Walk 16. The Ivy Leaf 18. Della Fox 21. Bennett-Monilton co. 23-Feb. 1. Banda Ross 7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Helen and Mack, managers): Wilbur (opera co. 30-Feb. 4. WILSON OPERA HOUSE (W. P. Meade, manager): Cumberland 16, with Thomas McLarny, a North Adams boy, in an important character, 14. Minnie Lester Repertoire co. 16-21.

LYNN.—THEATRE (Dodge and Harrison, managers): Fanny Rice in At the French Ball 10 pleased a large audience. Amateurs in David Garrick 12 to a full house. Robert B. Mantell 14. The Ivy Leaf 16. Yankee Doodle Dandy 17. The Old Homestead 19.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): The Little Minister 13. Elroy's Stock co. 16-21. Repertoire: The White Squadron. The Land of the Midnight Sun. The Police Patrol. The Midnight Alarm. The District Fair, She, and The Stars and Stripes.

NORTHAMPTON.—ACADEMY OF MUSIC (William B. Todd, manager): Modjeska in Macbeth 12 filled everything but the fire escapes. Fanny Rice 14. In Peril 18. Yankee Doodle Dandy 21. The Old Homestead 24. Northampton Band 24. Della Fox 26.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Alma Chester co. closed a week 7 to S. R. O. Warpage 20. The Little Minister 21. ITEM: Battle Schell is visiting her mother here.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dark. ARMYORY HALL: A clever amateur minstrel show was given 6 by members of Co. M, 6th M. V.

performance; fair house. The Highwayman 12. The Sunshine of Paradise Alley 16.

LANING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Tom Edson the Electrician drew a good house 5, pleasing every one. The Sunshine of Paradise Alley 16.

MANISTEE.—THE GRAND (Edward Johnson, manager): The Boones 12, 13.—UNION HALL: John R. Clarke 13.

MINNESOTA.

PARRAULT.—OPERA HOUSE (C. E. White, manager): Remember the Maine to fair house 10; co. good; scenic effects realistic. This production especially won the approbation of those having a penchant for melodrama. El Capitán 16. Knobs o' Tennessee 20 canceled.—ITEMS: Manager White has booked for eight nights during the coming three months a series of lectures and concerts under direction of the Dunbar Lyceum Bureau.—L. J. Stevin has succeeded Lawrence Russell in the cast of Remember the Maine.

WINONA.—OPERA HOUSE (M. D. Field, manager): 1422 & with Stuart as Isabella, to good business; excellent performance. Remember the Maine 14. El Capitán 17. Stranger in New York 23. The Highwayman 27. Gayest Manhattan 30. Haverly's Minstrel 31.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Frank E. Long co. 27 in A Man of Honor Cheek Alone in New York, The Middleman, The Prodigal Husband, and The Secret Enemy; business fair; performances very ordinary. Remember the Maine 11. Will Carleton Feb. 20.

DULUTH.—LYCEUM (E. Z. Williams, manager): Black Patti's Troubadours 3 closed an engagement of three performances to large and pleased audience. Mistake Will Happen 6, 7; good business and satisfaction.

MANKATO.—THEATRE (Charles P. Hoeffer, manager): Start in 1402 4; good business. Remember the Maine 9; good business; co. and scenic effects good. Schubert (Glee Club 15).

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Black Patti's Troubadours pleased a good audience 5, 1423 13.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Remember the Maine 13. Dixie Land 23.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Dark.

STILLWATER.—GRAND OPERA HOUSE (E. W. Du-rant, manager): Dark.

MISSISSIPPI.

GREENVILLE.—MARCH'S OPERA HOUSE (H. E. March, manager): Edwin Rostell 2, 3 in Richelieu and Othello to fair house; good impression. The Broadway Girl and After the War canceled. Billy Kernand and his effervescent smile, heading Richards and Pringle's Minstrels, 2 to a full house. Creston Clarke 11, 12.—ITEM: Manager March visited Vicksburg and Natchez 5, 4 as the guest of Creston Clarke and Manager Storm.

MOBILE CITY.—NEW OPERA HOUSE (W. R. Canton, manager): After the War 5, 6; fair business; audience pleased; co. and performance good. Cecil Owen and Ina Cloughan deserve special mention. Uncle Josh Sprucey 9; packed house; audience pleased. Louise Brachy Concert co. 12. Edwin Rostell 16. Miss Francis of Yale 23.—ITEM: George F. Clark joined Uncle Josh Sprucey here.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Creston Clarke 7 to large and pleased audience in David Garrick and The Ragged Cavalier. Georgia Minstrels 10. Edwin Rostell 13, 14. Miss Francis of Yale 25. A Breezy Time 30.—ITEM: Creston Clarke was to have played here 4, but did not arrive on account of washout on railroad. The advance sale, amounting to \$400, was refunded.

VICKSBURG.—ARMORY OPERA HOUSE (T. M. Seeris, manager): After the War 2; fair house; performance good. Creston Clarke and Adelaide Prince in The Ragged Cavalier 5 owing to the extremely bad weather we were unable to give a performance. Louise Brachy 10. Edwin Rostell 11, 12. Fredrick Bryton 14.—ITEM: Our new theatre will be finished in March, weather permitting.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): After the War to light business 3, 4; audience pleased. Creston Clarke to full house 9. Richards and Pringle's Minstrels 11.

COLUMBUS.—OPERA HOUSE (P. W. Meier, manager): Edwin Rostell, booked for 6, 7, appearing in Richelieu 6 to a small audience and canceling 7. Richards and Pringle's Minstrels 12.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Tim Murphy in The Carpetbagger (return engagement) 4 to good house. David Higgins and a good co. 7 in At Pine Ridge. A Stranger in New York 9 to large house. Under the Red Robe 11.—CRAWFORD THEATRE (E. S. Brigham, manager): Holden Comedy co. presented Escaped from the Law 3. The War of Wealth 4. The Last Stroke 5. Alabama 6, and Captain Herne, U. S. A., 7 to good houses. Chase Lister co. 9, 14 opened in Angle 9, Fanchon 10.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and R. J. Wilcoxson, managers): Sherman Comedy co. 27 in My Friend from Arkansas to S. R. O. and Another Man's Wife. Wild Cat the Bomb (Struck Gas). Monte Cristo. The Fatal Wedding. The Limb of the Law to large houses, giving satisfaction. Jere Conlin replaced Mart W. Zielle with the co. here.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Ferris Comedians 2 in Fortune's Fool. On the Ohio. Our German Friend. In Cuba. Greased Lightning. Rogues and Riches, and Over the Garden Wall; good business; co. pleased. Merrie Bell Opera co. 9, 10. The Pulse of Greater New York 14. Murray and Mack in Finnegan's Ball 15.

CARTHAGE.—GRAND OPERA HOUSE (Logan and Hamilton, managers): Jack Potts Comedy co. 27. Repertoire: Twixt Love and Duty. The Crystal Cross. East Lynne. Our Strategists, and vaudeville to good business.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Robert J. Burdette 4 to a good house. Wallace Bruce, lecturer 13. Edward P. Elliot, impersonator, 16. The Pulse of Greater New York 20.

MOBERLY.—HEDGARTY'S OPERA HOUSE (P. Hal-loran, manager): Murray and Mack in Finnegan's Ball 15; S. R. O.; satisfaction given. Redmond Dramatic co. 16, 21.

HANNIBAL.—PARK THEATRE (J. R. Price, manager): Harry Morris Little Lamps 4 to good business. A Boy Wanted to good business 7. Town Topics 10. A Texas Steer 12. The Paiges 12, 21.

POPULAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Blind Boons 5; small house; audience pleased. The Real Widow Brown 6; big house; audience delighted.

SPRINGFIELD.—BALDWIN THEATRE (Charles E. Brooks, manager): Bowing the Wind 18. Murray and Mack in Finnegan's Ball 19.

MEXICO.—FERRIS GRAND (Hutton and Clendenin, managers): Chattanooga 7; co. good. Redmond Dramatic co. 9, 14. Guy Novelty co. 23, 28.

MACON.—BLESSIE THEATRE (C. W. Guseman, manager): Chattanooga 4 to small audience; performance good. Warpath 11, 12.

PULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): John Thomas Concert co. 16. Local minstrels 20.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Little Trixie 6; fair house and pleased audience.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Maguire's benefit 2, 3 was largely attended, and was certainly both artistic and a pecuniary success. The excellent programme included Mr. and Mrs. Daniel Bandmann in scenes from Hamlet and Macbeth; Mrs. G. O. McFarland in vocal selections, rendered admirably; Will S. Rising and Lillian Kemble in an operetta, and many others. Perhaps the best attraction of the season was A Contented Woman, which played to a S. R. O. two nights and a crowded house at matinee and the third night. The play is good and the cast strong, especially Belle Archer, Charles P. Morrison, Henrietta Lee, and Bonnie Lottie. Gayest Manhattan 8-11. Ole Olsen 12-14. Hogan's Alley 16-18.

Black Patti's Troubadours 19-22. A Parlor Match 23-25. Harry Corson Clarke 25-28. Remember the Maine 29-31.—UNION FAMILY THEATRE (W. H. Weaver, business-manager): Excellent performances were given by the R. E. French Theatre co., which played Hands Across the Sea to good business 1-7. They will remain four weeks, presenting A Fair Rebel 8-14. The Ensign 15-22. McPhee's Big co. 23-Feb. 7. A Bunch of Keys Feb. 6-14.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): Gayest Manhattan did not appear 6 on account of the lateness of the train. A Contented Woman 8. Hogan's Alley 14.—ITEM: The Elks gave a ball on New Year's night, at which about five hundred were in attendance. It was considered the most successful affair ever given here.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Belle Archer in A Contented Woman 4; large house; delighted audience. Gayest Manhattan 7; large business; co. well received. Octavia Barbe made the hit of the evening. Hogan's Alley 19. A Parlor Match 21. Black Patti's Troubadours 23. What Happened to Jones 26.

HELENA.—MINO'S OPERA HOUSE (Eugene T. Wilson, manager): A Contented Woman to S. R. O.; receipts \$500. Belle Archer and the rest of the co. highly pleased the audience. Gayest Manhattan 12. Black Patti's Troubadours 7. Scalchi Concert co. 20.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): A Contented Woman 2; excellent performance; splendid business. Black Patti's Troubadours 16.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Black Patti's Troubadours 13. Remember the Maine 26.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): At Pine Ridge 3; good house; audience pleased. Kelly and Masco in Who is Who to good house 5; good performance. Scalchi Concert co. 9. Under the Red Robe 10. A Stranger in New York 11.—THE FUNKIE (Frank C. Zehrung, manager): Tim Murphy in The Carpetbagger 6, 7; fair houses; excellent performances. Holden Comedy co. 9-14. At Gay Coney Island 19.

BEATRICE.—PADDOCK OPERA HOUSE (Phillip and Lee, managers): Tim Murphy in The Carpetbagger 5; delighted a fair audience. As a character comedian Mr. Murphy has few peers. His support was, in the main, good. Those worthy of special mention are Nellie Yale Nelson, Charles Lambert, and Ralph Thomas. Scalchi Concert co. 11. A Trip to Coontown 18. A Bachelor's Honeymoon 27.—AUDITORIUM (G. L. Platt, manager): Dark.

FREMONT.—LOVE OPERA HOUSE (M. M. Irwin, manager): Harry Corson Clarke in What Happened to Jones Dec. 30 to fair business. Darkest Russia 4 and The Span of Life 7, both canceled. Holden Comedy co. 16. The Royal Hussar 23. Dorothy Morton Opera co. 26. Darkest Russia 28.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): House still quarantined on account of small pox. At Pine Ridge 4. Tim Murphy 6, and At Gay Coney Island 18 canceled.—ITEM: Everything looking very favorable now for the lifting of the quarantine before first of February.

HASTINGS.—KEEN OPERA HOUSE (W. Schellack, manager): Harry Corson Clarke 3 in What Happened to Jones; full house, and one of the best attractions ever here.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Uncle Josh Sprucey canceled. No near bookings.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Trip to Coontown 9; good house; audience pleased.

WABNO.—OPERA HOUSE (Thomas Killian, manager): Old Farmer Hopkins 14.

NEW HAMPSHIRE.

LANCHESTER.—OPERA HOUSE (E. W. Hartington, manager): The Old Homestead 18.—PARK THEATRE (Ormsby A. Court, manager): Gus Hill's New York Stars 9-11 played packed houses. Rose Sydel's London Belles 12-14.

NASHUA.—THEATRE (A. H. Davis, manager): Rose Sydel's London Belles 6, 7; good performance; good reception. Frankie Carpenter co. opened for a week 9, presenting An American Princess; co. clever.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Edwin Maynard and Sarah MacDonald 16-21. General John B. Gordon 25.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Dark.—FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Little Minstrel 11. Lillian Kennedy co. 16-18.

EXETER.—OPERA HOUSE (J. D. P. Winkler, manager): Dark.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Old Homestead 20.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Dark.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolengui, manager): Hotel Topsy Turvy opened to a good-sized house 9-14, and caused constant laughter. Beatrice McKenzie and Edwin Foy are especially effective in the funmaking. The White Heather 16-21. The French Maid 22-28.—JACOBS' THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative; The Rays in A Hot Office 9-14. A well selected and well concerted in this side-splitting farce and gave unlimited satisfaction. Opened to very good business. What Happened to Jones 16-21. On the Wabash 22-24.—COLUMBIA THEATRE (M. J. Jacobs, manager): The New South as presented by the Columbia Stock co. has received well-earned praise from press and public 9-14. Honors are shared evenly by the entire co. Very good business. Under the City Lamps 16-21. The Crust of Society 23-25.—ITEM: The officers from the United States cruiser Newark visited here 9, and occupied boxes at the performance of Hotel Topsy Turvy.—Manager Ottolengui will present the women patrons of his house with silver hat pins 23. The postponed Sousa Concert will be given in the Krueger Auditorium 13.—A variegated electric sign on an adjacent corner is the latest evidence of Manager Waldmann's enterprise.

The marriage of Manager Marcus J. Jacobs took place at Sherry's, New York, 8. After an extended Southern trip Mr. and Mrs. Jacobs will reside in this city. During his brother's absence, George W. Jacobs is looking after the interests of the Columbia, while Sol De Vries is in charge at Jacobs'.

Manager Ottolengui has recovered from an attack of the grip. Business 27; Jacobs' The Girl from Paris, poor; Columbia, stock co. thriving; Waldmann's Opera House, Metropolitan Burlesques, good; Waldmann's New Theatre, Isham's Octoroons, very good.

PATERSON.—OPERA HOUSE (John J. Gotschka, manager): Joe Ott in Looking for Trouble 5-7 to fair business; co. good and deserved crowded houses. Waiter's Stock co. in The Boy from Boston. London by Night. The Lady of Lyons. That Dangerous Woman. An American in Ireland. The Two Kicks. The Power of Love, and The Country Politician 9-14 to fair business. Co. headed by Annie Louise Ames, was fair. Gettysburg 16-18. Mildred Norvly co. 19-21.—EDEN THEATRE (H. E. Tooley, manager): Alma Chester co. in Hermine, Arabian Nights, At Fort Bliss, Misadventures, The Wages of Sin, The Pavements of Paris, At the Picket Line, In Danger, Denise, Nevada, and The Cuban Patriot 9-14 to fair business; capable co. Mason and Downs' U. T. C. 12.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): In Peril to a light house 7; performance excellent. Empty Dumpty 21. Harry Markham Comedy co. 23-28. Washburn's U. T. C. 31. The Ivy Leaf Feb. 3.—LYCEUM THEATRE (W. M. Drake, manager): Corne Patton's Stock co., presenting Woman Against Woman, Denise, The White Slave, Only a Farmer's Daughter, Alone in London, The Runaway Wife, An Unusual Match, Cyrano de Bergerac, Members of the House, and The Rappahannock, drew crowded houses 9-14; performances gave satisfaction. Field's Minstrels 17. Joshua Simpkins 21. Alma Chester co. 23-28.

TRENTON.—TAYLOR OPERA HOUSE (A. S. 80-monds, manager): My Sweetheart had two very large audiences 7. Andrew Mack appeared 9 in The Ragged Earl and delighted a large house. Under the Dome was the attraction 12 to fair house. Waiter's Stock co. 16-21. The Heart of Chicago 21.

U. T. C. 36. Henry Miller 27. The Last Chapter 28. Julia Marlowe Feb. 1. The Girl from Paris 2.—BIJOU THEATRE (M. Quinn, manager): Charles Pulten's Ideal Minstrels, a local organization, opened 19 for a week and have been doing good business.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Flatout and Dunn's Metropolitan Stars 4; good performance; co. closed here. A Jay in New York 10; good business and performance. Lost in New York 17.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Side Tracked 4; good performance; fair business. Andrew Mack in The Ragged Earl to full house 10; pleased audience.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Side Tracked 4; good performance; full house. A Jay in New York (return date) 11.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Modjeska 14 in Record Ambulance Series.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): James Kidder-Warde co. 6; performance excellent; fair business. Alla Heywood 11. A Romance of Coon Hollow 19.

NEW YORK.

ELIURA.—LYCEUM THEATRE (M. Reis, manager): Oliver Byron in Across the Continent 5; fair house and satisfaction. The Brothers Byrne drew a good house 6 with Going to the Races, but failed to duplicate the satisfaction they have always given with Eight Bells. The New York Comedy co. booked for 9-14, canceled. Waiter's Stock co. 16-21. GLOBE THEATRE (E. L. Johnson, manager): The Donovans in Dewey's Reception in McFadden's Alley 5-7; fair business. Johnson Comedy co. to fair business 9-14 in Canny's Cross Roads, A Dangerous Game, Once Upon a Time, Kathleen Mavourneen, That Girl Jerrie, and The Pilot's Daughter. Specialties were supplied by the Major Sisters, Frank Gregory, Pauline Gregory, and Charles Wood. Frank and John Wills in Two Old Cronies 23-25.—ITEMS: The Johnny On the Spot co. the New Year's attraction at the Lyceum, closed here 6. The tour of the Donovans in Dewey's Reception in McFadden's Alley temporarily closed here 7, the members of the co. returning to New York.—There is a possibility that the Brothers Byrne may soon revive Eight Bells.—L. D. Clark has been made scenic artist of the Globe. He will furnish the theatre with new scenery throughout.—J. S. Hoffman, formerly of the Me and Jack co., is to organize the "Grand Professional" here and tour the surrounding towns on a co-operative basis, producing a new play of his own.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The recitals of the Olga Netherland engagement 4, 5, was the latest and the season. The Olga Netherland closed here after three performances 6, 7. James K. Hackett gave a delightful performance of Rupert of Hentzau to big business 10. That Man 12, 13. By the Sea Waves 14. Wilbur Opera co. 16-21.—HARMANUS BLEEKER HALL: Corne Payton, Etta Reed, and a large co. opened a week's engagement 9 to big business in The Parisian Princess. The acts are interspersed with clever specialties, including singing and dancing by Ada Belmont. The bill was changed 10 to Flirtation and The Planter's Wife, Camille, and The Galley Slave 11. The Planter and Jim the Peasant 12. My Kentucky Home and Drifted Apart 13. In Marriage a Failure and Santiago 14.—ALBANY THEATRE (C. H. Smith, manager): The house was closed 7-13, during which time the stage was enlarged and other improvements made. The Real Widow Brown 12-14. Remember the Maine 16-18. Human Hearts 19-21. The White Slave 23-25.—ITEM: The fact that H. E. Jacobs was in town 11 has started a rumor that he is trying to get the Harmanus Bleeker Hall and run it as a popular-price house.

ROCHESTER.—BAKER THEATRE (S. S. Shubert, manager): J. J. Shubert, resident manager; Cyrano de Bergerac, as interpreted by Henry Lee 9-14, was so artistic as to call for the general approval of the large attendance. His conception of the character evoked the closest study. Ethel Montrose, as Roxane, was an exceptionally fine piece of work, and merited the applause tendered. The co. was large, and with a few exceptions, was equal to the demands made upon them. The scenery was elaborate. Ward and Vokes 16-18. The Circus Girl 19-21.—LYCEUM THEATRE (A. E. Wolff, manager): The Telephone Girl, with Clara Lipman and Louis Mann, to fair house 9. Rogers Brothers in A Boon of Error 10-12. James K. Hackett in Rupert of Hentzau before good-sized houses 13, 14. Ellis Opera co. 17-20. Shenandoah 18. On and Off 19.—ITEM: The Shubert Brothers, managers of the Baker Theatre, have tendered the use of the house to the public school celebration of Flag Day, Feb. 22. The generous offer has been accepted by the school board.

SYRACUSE.—WISTING OPERA HOUSE (M. Reis, lessee): J. L. Kerr, manager: The Old Coat was well put on; capable co. to fair-sized house 5. James K. Hackett 12. Mathews and Bulger 13. Shenandoah 14. U. T. C. 28. Ellis Opera co. 21.—BASTARD THEATRE (S. S. Shubert, manager): The Lady of Lyons had a splendid presentation 9-14 by the stock co. Sarah Truax as Pauline was especially good. Lady Windemere's Fan 16-21.—GRAND OPERA HOUSE (A. A. Graft, manager): George A. Edes, representative: The Heart of Chicago pleased large upper houses 5-7. Remember the Maine fared likewise 9-11. Parisian Widows 12-14. Vaudeville 16-21.—ITEM: Manager Graft, of the Grand, will experiment with a vaudeville house 16-21, and if successful will continue to furnish that form of entertainment. The Sidmans, Zelma Ralston, George W. Day, Cheridiah Simpson, Davenport Brothers, Julia Lee, and Hookway and Davis have been engaged for the opening week 16-21).

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Corne Payton's Comedy co. closed a week of tremendous business 7; performance first class. The week's business was a record breaker for the house at popular prices. Wilbur Opera co. opened for six nights 9 in The Mascot to a packed house; co. good. Living pictures are a feature. Repertoire: Fra Diavolo, The Circus Clown, The Mascot, The Grand Duchess, The Bohemian Girl, Martin's The Beggar Student, and The Two Vagabonds. The Little Minstrel 25. Passion Play Pictures 26. The Circus Girl 27. Martin's U. T. C. 28.—ITEM: Manager Benedict has had his private office and the box-office at the Van Curler neatly frescoed, and has made a few other changes. The present season promises to be the best in the history of the house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Leland T. Powers delighted a fair audience 6 by his impersonations of Lord Chumley. Joseph Greene co. opened for a week 9 to a packed house; co. fair; good specialties. Repertoire: Condensed to Siberia, Humbug, Held by the Enemy, A Prisoner for Life, A Man of the People, and A Plain Old Irishman. Shenandoah 16. O'Hoolihan's Wedding 21. Della Fox 23.—ITEM: Co. E. 1st N. Y. V. I. of this city, who recently returned from Honolulu, attended the performance of Held by the Enemy by the Greene co. 10 on invitation of Manager Harriman.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Roland Reed, supported by Isadore Rush, in The Woman Hater had a large audience 5; excellent performance. Devil's Auction drew a good house and pleased 6. Brothers Byrne in Going to the Races were well received 9. The Spooners 16-21.—BIJOU THEATRE (P. M. Cooley, manager): Lasher's Electroscope was closed by Manager Cooley 5. The Gorman in Mr. Beane from Boston attracted good houses and gave satisfaction 9-11. Muldoon's Picnic 16-18.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Charles Cowles in A Country Merchant 5 to poor business. Roland Reed 6 in The Wrong Mr. Wright to a large and delighted audience. There were curtain calls at the end of each act, and Mr. Reed made a short speech of acknowledgment. He paid a well-deserved compliment to Professor Boettmann's orchestra, saying that it was the best orchestra in any theatre in the country.—ITEM: Manager Sternberg has been ill several days with the grip, but is now able to be about again.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Co-vell, manager): Devil's Auction 5; good performance; good business. Remember the Maine 8; fair house; satisfactory performance. The Heart of Chicago 10; light house; good performance. The Real Widow Brown 17. Dr. Jekyll and Mr. Hyde 21. The Little Minstrel 25.—ITEM: R. G. Barrett has been engaged for the Remember the Maine, replacing A. Z. Chipman, who is seriously ill at St. Luke's Hospital, New York.

AMSTERDAM.—OPERA HOUSE (George McCumpha, manager): New England Stock Dramatic co. opened for a week 2 to good business, presenting Master and Man and Tribby. Remainder of engagement business was poor. Other plays presented: Jim the Penman, Alabama, and East Lynne; co. and plays good. After the performance 5 the co. disbanded. Warpath drew large houses 9, 10. Sevengals 16-21. The Circus Girl 21. Martin's U. T. C. 27. The Little Minstrel 28.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): The Hermanns to good business Dec. 29; interesting performance. Joseph Greene co. 27, presenting Humbug, or My Wife's Friend, Held by the Enemy, A Plain Old Irishman, A Man of the People, Condensed to Siberia, The New Pardner, and Through Russian Snows; good specialties by the Saville Sisters, Fete Griffin, and Maude Wenlock; large houses; best of satisfaction. Hogan's Alley 23.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): General John B. Gordon 19. Hogan's Alley 26.—BROADWAY THEATRE (Woodward, Voyer and Dowd, lessees and managers: F. W. Dowd, representative): Cumberland '61 11. Week's Minstrels 21. The Little Minstrel 24.—ITEM: Walter F. Green has been secured by Manager Dowd as master of properties, lithographer, and bill poster for the Broadway.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Minnie Lester co. 27 closed Saturday night to big business; performance fair. Dupree and Benedict Minstrels 23. Greater New York Minstrels Feb. 1. Tommy Shearer co. 6-11.—ITEM: Manager Clark, of the Academy, is organizing a minstrel co. to take the road about Feb. 1. The co. will be known as Clark and Robinson's Minstrels.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Kennedy Players 9-14 opened to a good house and are continuing with fair houses; good performances. Repertoire: The Midnight Express, The Hand of Fate, The Two Thieves, Teddy Maguire, The Two Orphans, and The Fool of the Family. Dr. Jekyll and Mr. Hyde 16. Remember the Maine 26.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Johnson Comedy co. 27 to fair business, presenting Once Upon a Time, A Dangerous Game, Canny's Cross Roads, Kathleen Mavourneen, and Gipsy's Fortune. Paquall Concert co. 18.—ITEM: Professor E. P. Brooke, leader of the Opera House orchestra, has written a catchy march, entitled "Our Senator," dedicated to Hon. T. C. Platt.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): The Wilbur Opera co. closed a successful week's engagement 7. The specialties of Al Lamar and little Anna Longhlin were well received. Marlon Manola left the co. here and went to New York for a little rest. The Rogers Brothers presented A Reign of Error 9. Martin's U. T. C. 21. Henry Lee's Cyrano de Bergerac 23. De Wolf Hopper 25.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Remember the Maine 6 and The Heart of Chicago 11, both to small audiences, on account of very disagreeable weather; co. and scenic effects good. Boston Ladies' Military Band 9 pleased a large audience. Other People's Money 13. The Real Widow Brown 16. Martin's U. T. C. 26.

GENEVA.—SMITH OPERA HOUSE (F. K. Harrison, manager): The Hermanns 5; good business; good performance. Mathews and Bulger 12. Martin's U. T. C. 17. Remember the Maine 21. The Gelsas 23.—ITEM: The Smith is to have a new and very complete parlor scene painted by Lemport, of Rochester. This will be duly appreciated by co.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Harry Rogers in A Terrible Time Dec. 29 pleased a medium audience. Adams Pantomime co. 24 to good business. Courtney's U. T. C. failed to appear 7. O'Hooligan's Wedding 17. Tommy Shearer co. 23-28.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): Edward H. Frye, impersonator, pleased fair audience 4. The Gelsas drew a large house and made a great hit 9. Charles Danby, A. A. Parr, Helen Rowton, and Minnie Ashley did particularly good work.

HORNELLSVILLE.—SEATUCK OPERA HOUSE (S. Oswald, manager): J. E. Toole Comedy co. closed successful week 7. Plays latter half of week The Ticket of Leave Man, Rip Van Winkle, and Killarney and The Rhine. The Loses gave a dramatic recital 9; house crowded.

HIDDLETOWN.—CASINO THEATRE (George Lea, manager): O'Hooligan's Wedding 14. Al G. Field's Minstrels 18. Tommy Shearer co. 20-Feb. 4.—ITEM: George Lea has succeeded H. W. Corey as manager of the Casino. Mr. Lea is a veteran in the business, having conducted theatres since 1857.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Elmer E. Vance's co. in The Limited Mail, Patent Applied For, and Arabian Nights 5-7; good performances to good business. Vermont 12-14.

JANESTOWN.—SANDERS' OPERA HOUSE (M. Reis, manager): The Highwayman 5; crowded house; best attraction of season. Byrne Brothers in Going to the Races 10; large house; pleased audience. Stetson's U. T. C. 12.

AUBURN.—BURNS OPERA HOUSE (E. S. Newton, manager): Burns and Nina Vaudeville co. drew poor houses 6, 7. The Auburn City Minstrels, assisted by Archie White, the veteran minstrel, to S. R. O. 10. Elmer E. Vance Comedy co. 16-21.

10

A SEMI-CENTENARY.

Celebration of Its Half Century by the Actors' Order of Friendship.

The past week has been eventful for the Actors' Order of Friendship. On Sunday, Jan. 12, 1849, seven noted actors met at Philadelphia, organized this order, and fixed upon "Honor, Union and Justice" as its motto. From the Philadelphia lodge, which took the name of Shakespeare, sprang the New York lodge, which was named for Edwin Forrest, and now embraces many of the most famous players in the country. Last week the half-century mark of the order was reached, and fifty commemorated.

The anniversary fell on Thursday last and was formally celebrated in Philadelphia on that day at the rooms of the local lodge, 528 North Eighth street. Louis Aldrich, Eben Plympton, Sheridan Tupper, Eugene Jepson, Walter Fessler, J. Duke Murray, Lawrence Eddinger, Henry Simon, Horace Lewis, and Thomas Doyle, of Edwin Forrest Lodge, joined the members of the parent lodge as a committee in the celebration. Roland Reed, and Mark Price, also members of the New York lodge, were present.

The proceedings were opened by a formal meeting and commemorative services, at which several of those present spoke, including J. B. Roberts and Fred W. Chippendale, the two oldest active members of the organization. Mr. Roberts was initiated in 1851 and Mr. Chippendale shortly afterward. The former's address was reminiscent of his initiation, the famous men he knew intimately, the early struggles of the order and its ultimate success and prosperity.

Three members were then initiated to the first degree by the Philadelphia lodge, and to the second degree by the New York visitors, and one nominee was admitted. This scene was without precedent in the history of the organization, as never before has a member undergone the rites at the hands of both lodges. The officiating New York officers were: Louis Aldrich, president; J. Duke Murray, vice-president, and Henry Simon, warden. The original regalia worn at the time of the formation of the order was used.

It was impossible for many members of the order to attend the event in Philadelphia, owing to its occurrence on Thursday, and to meet their wishes, the festive celebration of the anniversary was postponed until Sunday, in New York. On Sunday afternoon there was a meeting of the New York lodge at its home on Forty-seventh street to receive members of Shakespeare Lodge.

Speeches were made by President Milton Nobles, Vice-President William Courtleigh, F. F. Mackay, J. J. Spies, Carl Haswin, Archie Cowper, Joseph Wilkes, and Charles Walcott, of Edwin Forrest Lodge, and by President Maylin J. Pickering, Secretary A. J. Stull, J. B. Roberts, and Walter Stull, of Shakespeare Lodge. A collation was then served, and the rooms of the lodge were thrown open to visitors. The meeting continued until the time set for a banquet at Delmonico's, where the members of the order and guests assembled at 7 o'clock and discussed this bill:

Oysters		
Soups		
Cosmopolitan	Orleans	
Bisque of crabs		
Side dishes		
Radishes	Olives	Celery
Fish		
Chicken halibut	green Hollandaise	Rhine
Parisian potatoes		
Remove		
Saddle of yearling lamb	Colbert sauce	Claret
Baked cauliflower		
Entrée		
Poularde	Bressoise fashion	
French peas	English style	
Sherbet	Prunelle	
Roast		
Broiled snipe		
Lettuce salad	Champagne	
Sweets		
Pudding with madeira		
Moulded ice cream		
Fruit	Coffee	Cakes
		Cigars

The banquet was arranged for by a committee composed of Louis Aldrich, Frank W. Sanger, William H. Crane, John Drew, Eben Plympton, Frank G. Cotter, William Courtleigh, Adolph Bernard, and Horace Lewis. Covers were laid for about one hundred persons. Among those present were:

Bronson Howard, J. B. Roberts, the Rev. Dr. Houghton, of the Little Church Around the Corner; Milton Nobles, General Wallace Randolph, the Rev. Julian K. Smythe, of the Church of the New Jerusalem; N. C. Goodwin, Douglas Taylor, Joseph Howard, Jr., Harrison Grey Fluke, Louis Aldrich, Daniel Frohman, H. A. McCormick, Augustus Pitou, Antonio Pastor, William A. Brady, Stephen Fluke, John Philip Sousa, De Wolf Hopper, Edwin Knowles, F. F. Mackay, Eben Plympton, Richard Dillon, William Courtleigh, Walter Lawrence, George Woodward, Adolph Bernard, Fred W. Chippendale, Howard Long, Edward L. Young, J. Duke Murray, Philip Hatzfeldt, William J. Jones, Joseph Wilkes, A. H. Stull, Albert Roberts, Alfred Fisher, Hudson Liston, Walter H. Stull, George D. McIntyre, Ernest Longstreth, William Owen, Thomas Kerns, Mark Price, Frank Mordaunt, Charles J. Richman, William T. Carleton, Signor Peruzini, Cyril Scott, Joseph Wheelock, Jr., J. A. Waldron, Dr. Collin MacDougal, Edgar Hallstead, Joseph R. Grismer, J. A. Washburne, William F. Clifton, W. T. Doyle, Harry S. Chase, Edwin Middleton, Jr., Palmer Collins, George Barbier, Alfred Ayres, Howard Sheeler, Edwin Emery, M. J. Jordan, Eugene Jepson, Abraham English, Maylin Pickering, Henry E. Dixey, Thomas B. Clark, Chauncey Olcott, John T. Sullivan, J. J. Spies, Archie Cowper, Edward J. Morgan, Horace Lewis, E. T. Edgett, Dr. Hartley, Charles Walcott, Max Freeman, William C. Andrews, Thomas McGrath, Charles Konans, Frank L. Davis, Henry Simon, Walter Fessler, Joseph Herbert, and Lawrence Eddinger.

President Milton Nobles, of Edwin Forrest Lodge, sat in the chair of authority at table, with President Maylin J. Pickering, of Shakespeare Lodge, at his left. Mr. Nobles presided with a tact, a technique and a felicity all his own. His introductions were invariably happy and he filled every new interval with wit and wisdom. After an appropriate toast to the distinguished dead of the order, including Edwin Booth, Lawrence Barrett, C. W. Coudock, James Lewis and others, Bronson Howard was called on as the dean of American dramatists. Mr. Howard, among other things said:

I could never quite realize until the present day how matters have changed in the taste of the public from day to day and from decade to decade. There is no use worrying about the change in public taste. As to what it will be in the future, it all depends on circumstances. There is no old school; there is no new school. Neither is recognized in true art. All that was good in what they may choose to term the old school is retained to-day. They will know in fifty years hence whether we have created a new school or a new art. We do not know now.

What we choose to call the old school refers to those trained in the older drama. Your duty is to profit by the experiences and the art of the old actor. The new actor of the drama of to-day is not a student of the drama because the dramatist has not given him a great drama. But you are students of contemporary characters. No country has furnished such character actors as has America. There is not a dramatist who ever lived, including the greatest of all, William Shakespeare, who could conceive the possibilities of the character he had created until the actor enlightened him. You are specialists made so by the circumstances of the age. The drama must always be under the deepest obligations to the actor.

Mr. Pickering spoke to "The Actors' Order of Friendship," and outlined in a semi-humorous way the early difficulties encountered by the order.

The venerable J. B. Roberts responded to the toast "The Palmy Days of the Drama." He said:

At the outset permit me to say that these present days are the palmyest that the drama has ever known. This thought constantly occurs to me as I contrast the wonderfully equipped theatres of to-day with the theatres of the past. Everything possible is accomplished nowadays in the adornment of the drama—and yet it appears to me like a beautiful wax figure, dressed in the costliest raiment and loaded with precious stones, that appeals to the eye only. It does not live. We may sit spellbound by its beauty, but we cannot help wondering meanwhile, why it does not wake up. That will come in time. It may not be soon, yet surely within the next fifty or one hundred years a genius will arise who will bring the drama to life again. The man who will accomplish this will be a student. He will be a man who has studied elocution and rhetoric and has learned thoroughly the ground-work of his art. The actors of to-day seem to be but indifferent students. They might well emulate the methods of study practiced by those who are now called "old fogies." The chances for success to-day are as great as ever they were, yet we have no Forrests to-day.

Mr. Roberts illustrated his argument as to elocution by readings, the most notable of which was of Lear's curse. This fell from his lips in the truly tragic style of the old school, and the climax was thrilling. The manner of the veteran, who gave every word its significance and gradually rose to an impressive height of expression, was a lesson that the youngsters in the company appreciated, and no heartier applause than that which greeted the old actor at the close was ever heard in a theatre.

Joseph Howard, Jr., spoke wittily on "The Stage and the Press," and N. C. Goodwin was happy in a brief speech. He confessed his faith in the American dramatist, whom he has so steadfastly encouraged, and humorously referred to his own liking for comedy. "Tragedy," he said, was "easy"—in fact, a "cinch"—but it took an actor to succeed as a comedian. Mr. Goodwin closed with an earnest tribute to the old-time actor, so ably represented by the veterans about the board.

W. T. Carleton and Chauncey Olcott sang to appreciation. Mr. Sousa told a story; others of the company made brief remarks. F. F. Mackay spoke on behalf of the Actors' Society of America, whose policy and purposes he interestingly explained. The ambition of this society is to secure better business administration for the actor, to inspire just dealing between actor and manager, and itself to become in a great measure the intermediary between the artist and the business man of the theatre.

After the banquet Messrs. Roberts, Pickering, Plympton, Stull, Courtleigh, Barbier, Middleton, Edgett, Murray, Long, Wilkes, Clifton, and others adjourned to the Players' where Mr. Roberts, who is eighty years old, was prominent in discussion and illustration of dramatic art. The event was perhaps the most happy and notable, in a social sense, ever participated in by American actors, and no doubt the Actors' Order of Friendship will have many accessions to its ranks as a result of it.

A MAN OF MANY ENTERPRISES.

One morning last week a MIRROR representative dropped in to see H. F. McGarvie, the junior member of the new Lykens-McGarvie Company, general amusement directors, located in the MIRROR Building. Although Mr. McGarvie knows New York and New York knows Mr. McGarvie, he has never been regularly engaged in business in this city before. In reply to the questions of the reporter he said:

"We have just finished the work of fitting up the offices here and getting ready for business. Now we are settled and are prepared for all comers. My partner, Mr. Lykens, has been here for some time, but I have only recently come out of the West, where for twelve years I have been connected with expositions, carnivals and all sorts of public celebrations. My last work was at the Trans-Mississippi Exposition, Omaha, where I was the director of special amusements and general advertising agent. That title may appear a big one, but the work attached to the office was still bigger. Among the similar positions that I have held during the past few years have been director-general of the Midsummer Carnival at Salt Lake City in 1896, and the Pioneer Jubilee at the same place in 1897; director-general of the jubilee at St. Joseph, Mo., in 1898. For five months I was M. H. De Young's assistant at the Midwinter Fair in San Francisco. The work of promoting and carrying out these large affairs is enormous. One has to be familiar with the float-builder's trade, the designer's art and the theatrical manager's business. The most minute details must be carefully looked after, or at the last moment there will be a 'hitch' somewhere and the effect of the display will be utterly ruined."

"What projects have you in hand now?" "In the public celebration line I am at work upon two—the first in Detroit in 1901 and the second in Toledo the following year. You see we have to prepare long in advance for these affairs."

"And in the way of theatricals, what are your plans?"

"Well, we intend taking a hand in anything good that comes along. All sorts of theatrical enterprises are in our line and interest us. In our vaudeville department we confine ourselves to 'headliners,' and have just made a good stroke by engaging Minnie Palmer for the Proctor circuit. She is to open on March 6, and will draw the largest salary ever paid to a vaudeville artist."

AN ATTACHMENT SERVED.

An attachment for \$5,000 was served last Thursday on the Dessau Company in a suit brought by the Broadway Theatre Company to recover loss sustained by the failure of The Sorrows of Satan. The Central Federated Union is considering means whereby to recover from the Dessau Company \$300 alleged to be due to stage hands, and \$2,000 to makers of costumes.

AN ENTR'ACTE TALK WITH N. C. GOODWIN.

It was after the first act of Nathan Hale that a MIRROR man was shown into N. C. Goodwin's dressing-room at the Knickerbocker Theatre the other evening. Mr. Goodwin is more than ever in the public eye just now, for he has in Nathan Hale one of the best American plays ever written, and has made a conspicuous success in it. THE MIRROR man wanted to have a little chat with the popular comedian upon his play, his plans and his career.

"Come right in," said Mr. Goodwin, cordially. "Sit down here and have a smoke while we talk. Have you seen the play and what did you think of it?"

The MIRROR man told his opinion of the play and its stars, as stated above, and asked Mr. Goodwin whether it was his intention to produce only serious plays hereafter.

"Now, that is a subject on which I'd like to say something to you," answered Mr. Goodwin. "There are a lot of people saying that Nat Goodwin wants to be taken seriously, whereas he is really a comedian, and all that sort of thing. I want you to set me right in this matter. My ambition is to be a comedian, but let me tell you that a man cannot be a good comedian—by this I mean not a farceur, but a man able to portray the highest type of comedy—unless he can play serious parts well. Life is made up of a blending of comedy and pathos, and your true comedian must be able to portray both. He must be capable of making his audiences laugh and of making them weep. How slender the dividing line between the bright and the sad sides of life is. The bright side cannot be brought out truthfully unless there is sadness intermingled with it."

"Then, again, there is another reason for my ambition to be a comedian. In my opinion, it is the highest and most difficult form of the actor's art. How many actors do you know that can really make you laugh; that you can enjoy without feeling ashamed of yourself? Are they not few? It is the same in real life, of which, of course, the stage is but a reflection. The great majority of humanity is serious. Those persons that are really witty, that lighten one's life like a ray of sunshine on a dark day, are so few that we yearn for them and treasure their sayings and doings in our memories. It is easy to be serious, far easier than to be really humorous, and by the same token it is easier to be a serious actor than a comedian, for your true comedian must embody in himself the qualities that go to make up an actor of serious roles. The same remarks apply to books and to plays, and this is one reason why I am not producing a comedy at present. I find it very hard to get good comedies. Farces there are in plenty, but I don't farce. I have gotten away from it and mean to keep away. My desire is to produce good plays, be they comedies, dramas or tragedies. No matter how good an actor may be, he cannot save a poor play. The public, much as they may like an actor, will not go to see him unless he has a fit vehicle for his talents."

"It is said that you prefer American plays, Mr. Goodwin."

"That is so in a measure, but not entirely. I am not so narrow as to prefer American plays to the exclusion of those whose authors are of other nationalities. I prefer good plays, of whatever birth their authors may be. But I do think that in this country we have dramatists that can turn out as good plays as have been written, and that is why most of my productions have been of American plays—they were the best I could secure."

"Regarding my ability to play serious parts, let me tell you what I consider one of the greatest compliments ever paid me. Some years ago there was a famous English actor named Frederick Robson—the Great Robson they used to call him—who gained great success in imitations, in burlesques of noted tragedians. So closely did he copy the originals that his audiences would be worked up to the highest pitch of excitement and interest. His impersonations were masterly. Well, I had heard of Robson often, and was ambitious to be like him. A few years ago, at a dinner in London, Sir Henry Irving introduced me by saying: 'Gentlemen, this young man is the American Robson.' That reminds me of an amusing incident that occurred back in 1879 at Carson City, Nev. I was doing there a comedy called The Ramblers, in which I introduced a burlesque on Richelieu, imitating Edwin Booth. On the evening in question, after the play had run about an hour and a half, and we were in the midst of the Richelieu burlesque, a tall, lanky man, a typical specimen of the Westerner of that day, entered the opera house. He immediately manifested the greatest interest in the performance and drew notice to himself by his vigorous and very demonstrative applause. Indeed, he was so noisy that he almost broke up the scene. The next morning at the hotel I was told that there was a man waiting to see me. As he was a stranger to me and I knew full well the frequency with which 'shooting irons' were used in that region, I hesitated a while before presenting myself, but finally screwed up courage enough to do so. I found my visitor was none other than the enthusiastic individual of the previous evening's performance."

"Are you Mr. Goodwin?" said he.

"I admitted my identity."

"Well, you're not the man I want," said the Westerner. "I want to see your father."

"My father's in Boston," I answered.

"What, are you the man that did that acting at the opera house last night?"

"I am."

"Well, thunderation! You don't say so. I want to shake hands with you. You're all right. Say, which way are you traveling?"

"I responded that I was on my way to San Francisco."

"How long are you going to stay in 'Frisco?" he asked.

"Six weeks, I hope," was my answer.

"Six weeks!" he shouted. "By G—, you can stay six years if you're a mind to. Why, young fellow, you're a better actor than Jim Stark!"

"This was laying it on with a trowel, for Jim Stark was a tragedian who was at that time the idol of the far West. My visitor couldn't have expressed his approval more emphatically. That goes to show, too, that I can play a serious part sometimes, doesn't it?"

Here the callboy poked his head in the door, and Mr. Goodwin went "on," while the reporter hid himself to the wings to watch and enjoy the second act of Mr. Fitch's play, with its delightful love scene and its dramatic and unconventional climax. When the act was over and Mr. Goodwin returned, it was to present his lovely co-star, Mrs. Goodwin (Maxine Elliott), who shares with her husband the honors of the performance. Mrs. Goodwin is a thoroughly charming woman, bright, vivacious and keenly intelligent, with a cordiality of manner that puts a stranger

at once at his ease with her. Resuming the interview, the MIRROR man asked Mr. Goodwin for a short sketch of his career.

"I was born in Boston, on July 25, 1857. My desire from boyhood was to be an actor, and I had dreams of becoming a great tragedian, a successor to Forrest or to Booth. I took lessons in dramatic art from Wyzeman Marshall, who had been in Forrest's support. For a time I gave dramatic readings, and then opened at Niblo's Garden, New York, under the management of Charles Thorne, Sr., as general utility man. Then I went to the Boston Museum in a like capacity, but I never had an opportunity to speak any lines until I secured an engagement at the Providence Opera House, where I made my first legitimate appearance as Sir George Harnslow in a drama called The Bottle. I had been engaged for the season, but my failure in the part was so pronounced that I opened and closed on the same evening. I next appeared with Stuart Robson as the newsboy in Law in New York, where I gave for the first time in public my imitations of actors. Then I appeared at the Howard Athenaeum, Boston, in a sketch written for me by Joseph Bradford, entitled The Rehearsal. After this I filled an engagement at Tony Pastor's, New York. Next, at the Fourteenth Street Theatre, I played Captain Crossree in Black-Eyed Susan, imitating Stuart Robson. E. L. Rice then engaged me for Evangeline. There is an erroneous impression that I played half of the heifer in this production. As a matter of fact, I had the second comedy role, that of Captain Dietrich. Then I had an engagement at the Walnut Street Theatre, Philadelphia. I rejoined Rice, to appear in The Corsair, in which I played the Pirate Chief. I next played under John Stetson's management in Pippins, a burlesque, by J. Cheever Goodwin. Then I started out for myself, heading a company called the Froliques. This was in 1877. We did a farce called Crueta, which we followed with Hobbies, which scored a great success. In 1880 I did The Member for Slocum, by George R. Sims. Then there followed—let me think—I have produced so many plays that it is hard to recall them in order. Among them were Confusion, The Skating Rink, Big Pony, Ourselves, The Black Flag, Sparks, A Gay Deceiver, Colonel Tom, A Gold Mine, The Nominee, Gringoire, David Garrick, In Mizoura, Ambition and An American Citizen. In many of these plays I have been called upon to depict pathos and do serious dramatic work, and I think my audiences liked me just as well in these parts as in the comedy scenes. I also have done most of the Gilbert and Sullivan operas, La Mascotte and many others. In 1890 I went to London, where I produced A Gold Mine and also played a cockney part in The Bookmaker, under George Edwards' management. I scored a hit in the part and had many offers to remain abroad. In 1896 I was the Sir Lucius O'Trigger in the all-star production of The Rivals."

"What new productions do you contemplate?"

"My next production will be a play by Clyde Fitch, called The Cowboy and the Lady. It is a comedy of modern Western life among the better class. I had secured it from Clyde Fitch prior to accepting Nathan Hale from him. I will give it a preliminary production in Philadelphia in the Spring. This is the plan that I adopted with Nathan Hale, which was done in Chicago toward the close of last season: I find that in this manner I give the play a test, and have the entire Summer for careful study and preparation. It was thought last season, when I withdrew Nathan Hale after its first production, that the play was a failure, but the reception it has had this season has upset all such ideas. I intend to pursue this policy hereafter with all my plays. Besides Mr. Fitch's play, I have a new drama, by Madeleine Lucette Ryley, entitled Richard Savage. It is based on the life of the English poet of that name, who lived during the first half of the eighteenth century and had a strangely romantic history. I think very highly of the play, which contains many dramatic opportunities."

"Yes, it is probable that I will act in England this year. I may appear, at the close of my tour in this country, for a six weeks' season in London. This, however, depends upon whether I care to play the engagement or to rest for the Summer. If I appear in London, I will do either The Lady and the Cowboy or An American Citizen. If the former, I will take over my own company, but if the latter I will engage my support on the other side."

"Have you any idea of appearing in Shakespearean plays?"

"There are several Shakespeare's characters that I desire to play. Richard III. is one, Iago another, and Shylock another. Some time in the future I expect to do them."

"Something about my country home in England? It is in Kent, not on the Thames, as has been stated, and is called Shooter's Hill. It covers forty-eight acres, and was formerly the property of an English nobleman, Lord Penzance. We have a fine old house, built in the Elizabethan style; large stables and plenty of drives, trees and flower gardens. The stables, by the way, are still standing. There was no truth in the recent report that they were destroyed by fire. We had a delightful Summer there last year. We had a great many visitors, including Beerbohm Tree, Edward Terry, William Elton and many others. My reasons for selecting England for my Summer home were that the change is an agreeable and a beneficial one. The hot weather here invariably lays me up with gout, and I escape this by crossing to a cooler climate. I have spent my Summers in England for many years past. Mrs. Goodwin, too, is very fond of the sea voyage and the English air. We do not consider that we expatriate ourselves at all, and are just as good Americans as ever."

Again the callboy was in evidence and the interview ended.

A BOY WANTED CLOSES.

Blaney and Vance's A Boy Wanted company closed at Clinton, Ill., on Jan. 7. When seen by a MIRROR reporter yesterday, Mr. Vance said: "The business outlook for A Boy Wanted in the territory through which we had booked the company was not promising. We gave the usual two weeks notice and are now making settlements with the people at our New York offices."

PERLEY TO MANAGE HERBERT'S BAND.

Frank L. Perley has made a contract with Victor Herbert whereby he becomes the manager of Mr. Herbert's band, which is the old Gilmore's Band. Mr. Herbert having assumed the leadership upon the death of P. S. Gilmore. The tour of the band will commence in the latter part of February. Mr. Herbert, who has been this Winter the conductor of the Pittsburgh, has been re-engaged for next season at a higher salary.

DATES AHEAD.

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Ward and Sackett). Denison, Tex., Jan. 17. Sherman 18. Gainesville 19. Dallas 23. Pine Bluff, Ark., 25. Hot Springs 26. Little Rock 27. Helena 28.
A BOY WANTED: Battle Creek, Mich., Jan. 17. Greenfield, Ind., 23.
A BREXIT TIME: Tarentum, Pa., Jan. 17. McDonald 18. Waynesboro 19. Connellsville 20. McKeesport 21. A BUNCH OF KEYS (Gus Bothermer, mgr.): Seattle, Wash., Jan. 15-21. Aberdeen 24. Olympia 25. Tacoma 26.
A CHEERFUL IDIOT (The Blondells): Elwood, Ind., Jan. 17. Chicago, Ill., 23-28.
A DANGEROUS MAID: Boston, Mass., Jan. 9-28. Baltimore, Md., 30-Feb. 4.
A DAY AND A NIGHT: Washington, D. C., Jan. 16-21.
A DOG IN THE MANGER (Hoyt and McKee): Washington, D. C., Jan. 30.
A FEMALE DRUMMER: Pittsburg, Pa., Jan. 16-21.
A GUILTY MOTHER: Cleveland, O., Jan. 16-21. Canton 23. Zanesville 24. New Philadelphia 25. E. Liverpool 26. Carlisle, Pa., 27. Harrisburg 28.
A HIGH BORN LADY (Clifford and Huth): Cincinnati, O., Jan. 16-21. Dayton 23-25. Columbus 26-28. Cleveland 30-Feb. 4.
A Hired Girl (Eastern): Blaney and Vance, props.: W. S. Butterfield, mgr.: Decatur, Ill., Jan. 17. Bloomington 18. Peoria 19. Canton 20. Galesburg 21. Davenport, Ia., 22. Moline, Ill., 23. Clinton, Ia., 24. Dixon, Ill., 25. Freeport 26. Dubuque, Ia., 27. Waterloo 28.
A HOT OLD TIME (The Rays): Columbus, O., Jan. 16-18. Indianapolis, Ind., 19-21. Cincinnati, O., 23-28. Chicago, Ill., 30-Feb. 18.
A JAY IN NEW YORK: Providence, R. I., Jan. 16-21.
A JOLLY LOT: Charleston, W. Va., Jan. 16-17. Huntington 18. Ashland, Ky., 19. Jackson, O., 20. Waverly 21. Chillicothe 22.
A MILK WHITE FLAG (Thos. W. Ryley, mgr.): Toledo, O., Jan. 15-18. Sandusky 19. Warren, Pa., 20. Youngstown, O., 21. Wheeling, W. Va., 22. Uniontown, Pa., 23. Johnstown 25. Altoona 26. Lancaster 27. Philadelphia 30-Feb. 4.
A NIGHT AT THE CIRCUS: Auburn, Ind., Jan. 21.
A PARLOR MATCH (W. M. Gray, mgr.): Butte, Mont., Jan. 23-25.
A RUNAWAY GIRL: New York city Sept. 12—indefinite.
A STRANGER IN NEW YORK: Meridian, Miss., Jan. 16. Selma, Ala., 17. Pensacola, Fla., 20. Montgomery, Ala., 21. Columbia, Ga., 23. Macon 24. Americus 25. Albany 26. Thomasville 27. Tampa, Fla., 28.
A STRANGER IN NEW YORK: Minneapolis, Minn., Jan. 15-18. St. Paul 19-21. Winona 23. La Crosse, Wis., 24. Madison 25. Milwaukee 26-28. Chicago, Ill., 30-Feb. 4.
A TERRIBLE TIME (Harry Rogers): Manchester, N. H., Jan. 19-21.
A TEXAS STEER (Katie Putnam): Lincoln, Ill., Jan. 18. Decatur 19. Lafayette, Ind., 20. Kokomo 21. Indianapolis 23-25. Mansfield, O., 26. Akron 27. Canton 28. Pittsburg, Pa., 30-Feb. 4.
A TRIP TO COUNTOON (Cole and Johnson): Lincoln, Neb., Jan. 16-18. Omaha 19-21.
A TURKISH BATH (H. M. Blackaker, mgr.): Bloomington, Ind., Jan. 16. Martinsville 17. Middletown 20. Alexandria 23. Hartford City 24. Dunkirk 25. Adams, Maude, Philadelphia, Pa., Dec. 30—indefinite.
AFTER THE WAR (Travers Vale, director): Lafayette, La., Jan. 17. Lake Charles 18. Orange, Tex., 19. Beaumont 20. Houston 21. Galveston 22. Brown 23. Austin 24. Belton 25. Waco 26. Corsicana 27. Tyler 28. Dallas 30. Ft. Worth 31.
ALCAZAR STOCK (Helsaco and Thull, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN COMEDY SYNDICATE: Valparaiso, Ind., Jan. 17. Michigan City 18. Sturgis, Mich., 19. Kalamazoo 20. Holland 21. Grand Rapids 22-25. Toledo, O., 26-28.
AN ENEMY TO THE KING (John Griffith, Morton Voss, mgr.): Petrolia, Can., Jan. 17.
ARNOLD PLAYERS: Anniston, Ala., Jan. 16-21.
ARTHUR JULIA (A. H. Canby, mgr.): Boston, Mass., Jan. 23-Feb. 4.
AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Lincoln, Neb., Jan. 19. Hastings 20. Kearney 21. Denver, Col., 22-28. Cripple Creek 29. Leadville 31. Aspen 31. Provo Feb. 1. Salt Lake, U. S., 3. Ogden 4.
AT PINEY RIDGE (W. C. Anderson, mgr.): Joliet, Ill., Jan. 17. Grand Rapids, Mich., 18-21.
AUBREY DRAMATIC CO.: Lexington, Ky., Jan. 17-22. Nashville, Tenn., 23-28. Chattanooga 30-Feb. 4.
BARBOUR THEATRE: Cloverdale, Ind., Jan. 16-21.
BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.
BENNETT-MOULTON (A. Earl Burgess, mgr.): New Britain, Conn., Jan. 16-21. Meriden 23-28. Yonkers, N. Y., 30-Feb. 4.
BENNETT-MOULTON (B. E. K. Moulton, mgr.): Fall River, Mass., Jan. 9-21. New Bedford 23-Feb. 4.
BOSTON IDEAL STOCK: Newell, Can., Jan. 16-21.
BROOKHART-JACKSON: Scranton, Pa., Jan. 16-21. Pittsburg 23-28. Binghamton, N. Y., 30-Feb. 4.
BROWN'S IN TOWN (J. J. Rosenthal): Chicago, Ill., Jan. 8-21. St. Louis, Mo., 30-Feb. 4.
BRYAN COMEDIANS: Valparaiso, Ind., Jan. 16-21. Ottawa, Ill., 23-28. Pontiac 30-Feb. 4.
BURNELL COMEDY (Charles W. Burrill, mgr.): Fitchburg, Mass., Jan. 16-21. Chelsea 23-28.
BYRNE BROS.: Adrian, Mich., Jan. 16. Flint 17. Bay City 18. Saginaw 19. Grand Rapids 20. So. Bend, Ind., 21. Chicago, Ill., 23-28.
BYRON, OLIVER: Gallipolis, O., Jan. 17. Dayton 18. 21. Columbus 23-25. Indianapolis, Ind., 26-28. Chicago, Ill., 29-Feb. 18.
CARPENTER FRANKIE (George K. Robinson, mgr.): Clinton, Mass., Jan. 16-21. Taunton 23-28. Woonsocket, R. I., 30-Feb. 4.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CATHERINE (Charles Frohman): Boston, Mass., Jan. 9-28. Providence, R. I., 30-Feb. 4.
CAZENEUVE, PAUL: St. John's, N. B., Jan. 9-21.
CHAMFRAC, HENRY: Hartford, Conn., Jan. 18.
CHASE-LISTER THEATRE: Selma, Can., Jan. 16-21.
CHATTANOOGA (Eastern): Jay Simms, mgr.: New York city Jan. 16-21. Bridgeport, Conn., 23. Norwich 25. Waterbury 26-28. Bristol 30. New Britain 31. Willimantic Feb. 1. Hartford 2-4.
CHESTER ALMA (O. W. Dibble, mgr.): Red Bank, N. J., Jan. 16-21. Elizabeth 23-28.
CLARK, CRESTON (H. Willard Storm, mgr.): Memphis, Tenn., Jan. 16-18. Dyersburg 19. Paducah, Ky., 20. Nashville, Tenn., 23. 24. Clarksville 25. Evansville, Ind., 26. Washington 27. Brazil 28. Terre Haute 30. Anderson 31. Greenville, O., Feb. 1. Springfield 2. Tiffin 3. Sandusky 4. Toledo 5-7.
CLARK, HARRY CONSON (Sanford B. Rickaby, mgr.): Salt Lake City, U. S., Jan. 16-22. Brigham 23. Logan 24. Ansonia, Mont., 25. Butte 27. Great Falls 28. Helena 31. Spokane, Wash., Feb. 3. 4.
CLEMENS, CLAY (John Henry Martin, mgr.): Dayton, O., Jan. 17. 18. Indianapolis, Ind., 19-21. Anderson 23. Muncie 24. Ft. Wayne 25. Toledo, O., 26. Elkhart, Ind., 27. Huntington 28. Wabash 30. Marion Feb. 1. Frankfort 2. Lafayette 3. Terre Haute 4. Evansville 5.
COGHLIN, CHARLES: Hartford, Conn., Jan. 19.
COLUMBIAN COMEDY (Newell and Morrison, props and mgrs.): Chippewa Falls, Wis., Jan. 16-21. Red Wing, Minn., 23-28. Rochester 30-Feb. 4.
COLUMBIA STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.
CONNE PAYTON COMEDY (E. M. Gotthold, mgr.): Bridgeport, Conn., Jan. 16-21. Hartford 23-28. Paterson, N. J., 30-Feb. 4.
CORSE PAYTON STOCK (David J. Ramago, mgr.): New London, Conn., Jan. 16-21. Newport, R. I., 23-28. Norwich, Conn., 30-Feb. 4.
COURTNEY MORGAN: Beaver Falls, Pa., Jan. 16-21. Alliance, O., 23-28. Sharon, Pa., 30-Feb. 4.
CRANE, WM. H.: Chattanooga, Tenn., Jan. 17. Atlanta 18. 19. Montgomery, Ala., 20. Mobile 21. New Orleans, La., 23-28. Memphis, Tenn., 30. 31.
CUBA'S VOW (E. J. Hassan, mgr.): Louisville, Ky., Jan. 15-21. Henderson 23. Mattoon, Ill., 24. Pans 25. Springfield 26. Hannibal, Mo., 27. Sedalia 28. St. Joseph 30. Topeka, Kan., 31.
CUMMINGS, ALFRED: Cleveland, O., Jan. 9-21. Louisville, Ky., 23-28.
CUMBERLAND: Springfield, Mass., Jan. 17. Hartford, Conn., 18. Middletown 19. Meriden 20. Waterbury 21. New York city 23-28.
DAILEY STOCK: Bakersfield, Cal., Jan. 16-21. Visalia 23-28.

DARKEST RUSSIA (Zoellner and Jepson, mgrs.): Pueblo, Colo., Jan. 16. 17. Colorado Springs 18. Laramie, Wyo., 21. Rawlins 23. Rock Springs 24. Ogden, U. S., 25. Salt Lake 26-28. Pocatello, Id., 30. Boise City 31.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): Washington, D. C., Jan. 16-21. Norfolk, Va., 23. Richmond 24. 25. Lynchburg 26. Danville 27. Asheville, N. C., 28. Knoxville, Tenn., 31. Athens, Ga., 31.
DEVIL'S ISLAND (J. H. Waller, mgr.): Philadelphia, Pa., Jan. 16-21. New York city 25-Feb. 4.
DONNELLY STOCK: New York city Aug. 27—indefinite.
DREW, JOHN: Boston, Mass., Jan. 9-21. Providence, R. I., 23-25. Worcester, Mass., 26. Lowell 27. Portland, Me., 28. Harlem, N. Y., 30-Feb. 4.
ELDON COMEDIANS: Shelbyville, Ind., Jan. 16-21.
ELROY STOCK: Waltham, Mass., Jan. 16-21. Lewiston, Me., 23-28. Portland 30-Feb. 4.
ERWOOD STOCK: Wellsburg, W. Va., Jan. 16-21. Toronto, O., 23-28.
FABIO ROMANTIC: Fairbury, Ill., Jan. 17. Peoria 19-21. Galesburg 23. Monmouth 24. Bushnell 25. Canton 26. Clinton 27. Lincoln 28. Champaign 30. Danville 31. Mattoon Feb. 1. Pans 2. Jacksonville 3. Carrollton 4.
FAUST (White's): Cambridge, O., Jan. 17. Martin's Ferry 18. Mountsboro, W. Va., 19. Clarksburg 20. Grafton 21. Morgantown 23. Waynesburg, Pa., 24. Monongahela 25. Brownsville 26. Leechburg 27. New Kensington 28. Irwin 30. Latrobe 31. Butler Feb. 1. Warren, O., 2. Ashtabula 3. North East 4.
FERRIS COMEDIANS (Dick Ferris, mgr.): Atchison, Kan., Jan. 16-21. Topeka 23-28. Springfield, Mo., 30-Feb. 4.
FELIX, MRS. (Charles E. Power, mgr.): Boston, Mass., Jan. 16-21.
FON HER SAKI (Edwin Gordon Lawrence, mgr.): Cincinnati, O., Jan. 16-21. New York city 23-28.
FRENCH, R. E.: Butte, Mont., Jan. 16—indefinite.
FROST STOCK: Orangeville, Ont., Jan. 16-21.
GAYLOR, BOBBY (A. L. Mackay, mgr.): Marion, Ind., Jan. 26. Brazil 27. Terre Haute 28. Evansville 29. GETTYSBURG: Paterson, N. J., Jan. 16-18.
GIMNEY-HOFFERER (Jack Hoffer, mgr.): New Castle, Pa., Jan. 15-21. Franklin 23-28. Jamestown, N. Y., 30-Feb. 4.
GILBOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Alton, Ill., Jan. 17. Carlinville 18. Springfield 19. Lincoln 20. Pontiac 23. Fairbury 24. Watseka 25. Hoopeson 26. Danville 27. Paris 28. Charleston 30. Mattoon 31.
GILLETTE, WM.: Macon, Ga., Jan. 18. Savannah 20. 21.
GLENN, SAMI, W.: Whyteville, W. Va., Jan. 16. 17. Marion 18. Abingdon 19. Bristol, Tenn., 20. 21.
GOODWIN, NAT.: New York city Jan. 2—indefinite.
GORMAN BROS. (Mr. Boone from Boston): Pottsville, Pa., Jan. 17. Ashland 18. Mt. Carmel 19. Shamokin 20. Harrisburg 21. Lewistown 23. Indiana 25. Latrobe 26. Connellsville 27. Greensburg 28. GREEN, JOK.: Pittsburg, Pa., Jan. 16-21.
HACKETT, JAS. K.: Toledo, O., Jan. 17-18. Detroit, Mich., 19-21. Chicago, Ill., 23-28. Cincinnati, O., 30-Feb. 4.
HADLEY-BARLOWE: Chatham, Ont., Jan. 16-21.
HALL-WINTERS: Quincy, Ill., Jan. 16-21.
HANFORD-MCLAREN-TYLER: Corsicana, Tex., Jan. 17. Greenville 18. Denison 19. Dallas 20. Ft. Worth 21. 24. Gainesville 26. Sherman 28. Paris 29. Ft. Smith, Ark., 30. Springfield, Mo., 31.
HARRCOTT, JESSIE: St. John's, N. F., Jan. 2-Feb. 11.
HARRISON, CHAS.: Hutchinson, Kan., Jan. 16-21. Larned 23-28.
HAVE YOU SEEN SMITH: Boston, Mass., Jan. 16-21.
HERN, JAS. (Wm. B. Gross, mgr.): Washington, D. C., Jan. 16-21. Baltimore, Md., 23-28. New York city 30—indefinite.
HILLMAN, MAUD (Winthrop G. Spelling, mgr.): Hagerstown, Md., Jan. 16-21. Cumberland 23-28. Reading, Pa., 30-Feb. 4.
HILLIER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.
HIMMELER'S IDEALS (John A. Himmel, mgr.): Easton, Pa., Jan. 16-21. Paterson, N. J., 23-28.
HOGAN'S ALLEY (Gilmore and Leonard, mgrs.): Eugene, Wagon, mgr.: Brooklyn, N. Y., Jan. 16-21.
HOGAN'S ALLEY (Western): Gilmore and Leonard, mgrs.: Delcher and Hensley, mgrs.: Butte, Mont., Jan. 15-18. Ansonia 19. Deer Lodge 20. Great Falls 21. Helena 23. Bozeman 24. Livingston 25. Miles City 26. Glendive 27. Dickinson, N. D., 28. Bismarck 30. Jamestown 31. Fargo Feb. 1. Grafton 2. Winnipeg, Man., 3-4.
HOLLIS LORAIN: Meadville, Pa., Jan. 19-21. North East 23-25. Harrisville, N. Y., 30-Feb. 4.
HOLDEN COMEDY: Danbury, Ia., Jan. 16-19.
HOUGHTON STOCK: Kane, Pa., Jan. 16-21. Mt. Jewett 23-28. Titusville 30-Feb. 4.
HOYT COMEDY: Chanute, Kan., Jan. 16-21. Rich Hill, Mo., 23-28. Aurora 30-Feb. 4.
HUMAN HEARTS (W. E. Nankeville, mgr.): Boston, Mass., Jan. 23-28. Providence, R. I., 30-Feb. 4.
HUNTER DUMPTY: Erie, Pa., Jan. 16-21.
HUNTLEY JACKSON STOCK (Willis F. Jackson, mgr.): Harrisburg, Pa., Jan. 16-21. Hazleton 23-25. Allentown 26-28. Paterson, N. J., 30-Feb. 4.
IN OLD KENTUCKY: Indianapolis, Ind., Jan. 17. 18.
IRWIN, MAY: New York city Nov. 1—indefinite.
JAMES-KIDDER-WARDE (Waghenals and Kemper, mgrs.): Los Angeles, Cal., Jan. 16-21. San Diego 23. 24. Pasadena 25. Fresno 26. Sacramento 30. 31. Stockton Feb. 1. San Jose 2-3.
JOHN MARTIN'S SECRET: Chicago, Ill., Jan. 16-23.
JOHNSON COMEDY: Hornellsville, N. Y., Jan. 16-21.
JOHNSY ON THE SPOT: Cleveland, O., Jan. 16-21. Chicago, Ill., 23-28.
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Pensacola, Fla., Jan. 16. Mobile, Ala., 17. Selma 18. Montgomery 19. Columbus, Ga., 20. Macon 21. Atlanta 23. 24. Chattanooga, Tenn., 25. Knoxville 26. Roanoke, N. C., 27. Lynchburg, Va., 28. Norfolk 30. 31. Richmond F. V. 2. Baltimore, Md., 6-11.
KENNEDY, WALTER J. H. W. Becker, mgr.: Greenville, S. C., Jan. 17. Anderson 18. Abbeville 19. Elberton, Ga., 20. Athens 21. Griffin 23. Newman 24. West Point 25. Opelika, Ala., 26. Columbus, Ga., 27. Montgomery, Ala., 28. Selma 30. Birmingham 31.
KING DRAMATIC (N. Appell, mgr.): Portsmouth, O., Jan. 16-21. Springfield 23-28. Richmond, Ind., 30-Feb. 4.
KLIMT-HEARN (Sol Brauning, mgr.): Shreveport, La., Jan. 16-21.
KNOWS OF TENNESSEE (Hal Reid; Jas. H. Browne, mgr.): Providence, R. I., Jan. 16-21.
LA MARE, HARRY: Danbury, Conn., Jan. 16-18. Gt. Barrington, Mass., 19-21. No. Adams 23-28. Dalton 30-Feb. 1. Adams 2-4.
LEROY, HENNESSY (Other People's Money: H. H. Forsman, mgr.): New York city Jan. 16-21.
LEWIS, DOROTHY: Denver, Col., Jan. 15-22.
LILIPUTANS, THE: St. Louis, Mo., Jan. 15-21. Cincinnati, O., 23-28. Chicago, Ill., 30-Feb. 4.
LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.
LYCEUM THEATRE (Frederick): Andover, S. Dak., Jan. 16-18.
MACAULEY AND PATTON: Butler, Pa., Jan. 16-21. Clarksburg, W. Va., 23-29. Parkersburg 30-Feb. 4.
MACK, ANDREW (Charles H. Greene, mgr.): New York city Jan. 16-31.
MC DOODLE'S FLATS: Bridgeport, Conn., Jan. 16-18. Hartford 19-21.
MACDOWELL, MELBOURNE: Detroit, Mich., Jan. 16. 18. Columbus, O., 19-21. Louisville, Ky., 23-28.
McFADDEN'S ROW OF FLATS: Chicago, Ill., Jan. 16-21.
McGINTY THE SPORT: Holyoke, Mass., Jan. 17. Westfield 18. Hartford, Conn., 19. Waterbury 20. Danbury 21.
McMORLEY'S TWINS: Elizabeth, N. J., Jan. 19.
MADONVILLE FIFT: New York city Jan. 30—indefinite.
MALONEY'S WEDDING (Ned Morris, mgr.): Troy, O., Jan. 17. Greenville 18. Wapakonette 19. Bellefontaine 20. Kenton 21. Ada 23. Bucyrus 24. Findlay 25.
MANSFIELD, RICHARD: Cincinnati, O., Jan. 16-21. Indianapolis, Ind., 23. Columbus, O., 24. Toledo 25. Detroit, Mich., 26-28. Brooklyn, N. Y., 30-Feb. 4.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): St. Thomas, Can., Jan. 17. Petrolia 18. Chatham 19. Ann Arbor, Mich., 20. Jackson 21. Detroit 23-25. Bay City 26. E. Saginaw 27. 28. Grand Rapids 30. Muskegon 31. Kalamazoo Feb. 1. Coldwater 2. Marlowe, Julia: Baltimore, Md., Jan. 16-21. Washington, D. C., 23-28. Wilmington, Del., 30. Trenton, N. J., 31.
MANTELL MERRY MAKERS: Santa Barbara, Cal., Jan. 15-17. Pomona 19-21. Bakersfield 22-24. Stockton 26-31. San Jose 30-Feb. 4.
MARKS BROS. (No. 2): Amprion, Can., Jan. 16-21. Renfrew 23-28.
MATHEWS AND BULGER (Dunne and Ryley, props.): Boston, Mass., Jan. 16-21. Philadelphia, Pa., 23-28. Washington, D. C., 30-Feb. 4.
MAXWELL STOCK: Monroe, Mich., Jan. 16-21. Delphos, O., 23-28.

MILES IDEAL STOCK: Williamsport, Pa., Jan. 16-21. Elmira, N. Y., 23-28. Scranton, Pa., 30-Feb. 4.
MILLER, HENRY: Philadelphia, Pa., Jan. 16-28. Washington, D. C., 30-Feb. 4.
MISTAKES WILL HAPPEN: Minneapolis, Minn., Jan. 16-21.
MISS FRANCIS OF YALE: Houston, Tex., Jan. 17. Galveston 18.
MODJESKA (John C. Fisher, mgr.): Philadelphia, Pa., Jan. 16-21. Brooklyn, N. Y., 23-28. Newburg 30. Poughkeepsie 31. Syracuse Feb. 1. 2. Watertown 3. Ogdensburg 4.
MONROE STOCK: Merc. d. Cal., Jan. 17. Visalia 18. Porterville 19. Hanford 20. 21. Sacramento 22. Oakland 23-Feb. 4. Stockton 6.
MORRISON, LEWIS: Burlington, Ia., Jan. 21.
MORTIMER, CHARLES (C. Y. Parsons, mgr.): Lonaconing, Md., Jan. 16-21. Frostburg 23-28. Barton 30-Feb. 4.
MURPHY, JOS.: Philadelphia, Pa., Jan. 16-21.
MURPHY, TIM (T. E. Saunders, mgr.): Leadville, Col., Jan. 17. Colorado Springs 18. Pueblo 19. Cheyenne, Wyo., 20. Grand Island, Neb., 21. Omaha 22. 23.
MURRAY COMEDY: Streator, Ill., Jan. 16-21.
MURRAY AND MACK (Finnegan's Hall; Joe W. Spear, mgr.): Nevada, Mo., Jan. 17. Ft. Scott, Kan., 18. Springfield, Mo., 19. Ft. Smith, Ark., 20. Little Rock 21. Helena 23. Pine Bluff 24. Hot Springs 25. Texarkana 26. Shreveport, La., 27. Marshall, Tex., 28. Palestine 30. Gainesville 31. MY DAUGHTER'S HUSBAND: Lewistown, Ill., Jan. 17. Rushville 18. Virginia 19. Taylorville 20. Litchfield 21. Edwardsville 23. Hillsboro 24.
MY FRIEND FROM INDIA (Walter Perkins): Bucyrus, O., Jan. 17. Marion 18. Kenton 19. Decatur, Ind., 20. Goschen 21. Elkhart 23. Colon, Mich., 24. La Porte, Ind., 25. Michigan City 26. Valparaiso 27. Pullman, Ill., 28. Chicago 29. Elgin 30. Jolet 31. Ottawa Feb. 1. Streator 2. Galesburg 3. Dixon 4.
MY FRIEND FROM INDIA (Sammy and Rice, mgrs.): Ft. Worth, Tex., Jan. 17. Dallas 18. 19. Tyler 20. Greenville 21. Denison 23. Sherman 24. Paris 25. Ft. Smith, Ark., 26. Springfield, Mo., 27. Ft. Scott, Kan., 28. Kansas City, Mo., 29-Feb. 4.
MYRIAM AND HARDER (Joe G. Glasgow, mgr.): Athens, Ga., Jan. 16-21.
NATURAL GAS: Mansfield, O., Jan. 19. Sandusky 20. NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.
NELSON, HAROLD (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 21—indefinite.
NETHERSOLE, OLGA: New York city Jan. 9—indefinite.
NEW ENGLAND STOCK: Pittsfield, Mass., Jan. 16-21. Holyoke 23-28. Fitchburg 30-Feb. 4.
NEXT DOOR (Koyser Bros.; J. H. Arthur, mgr.): Hillsboro, O., Jan. 17. Circleville 18. Lancaster 19. Piquette 20. Hamilton 21. Xenia, O., 23. Dayton 24. Newark 25. Galion 26. Marion 27. Findlay 28. Lima 30. Mansfield 31. Bucyrus Feb. 1. Bellefontaine 2. Urbana 3. Springfield 4.
NOBLES DRAMATIC: Oakesdale, Wash., Jan. 16-21.
OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): York, Neb., Jan. 17. Seward 18. Aurora 19. Fairfield 20. Superior 21. Crete 22. Wilber 24. Wymore 25. Tecumseh 26. Falls City 27.
ON AND ON: Buffalo, N. Y., Jan. 16-18.
ON THE WABASH (Edward C. White, mgr.): Newark, N. J., Jan. 23-28. Philadelphia, Pa., 30-Feb. 4.
O'NEILL, JAMES: Macon, Ga., Jan. 17. Montgomery, Ala., 18. Selma 19. Mobile 20. Pensacola, Fla., 21. New Orleans, La., 23-28. Meridian, Miss., 30. Columbus, Ga., 31.
O'NEIL, NANCE: San Diego, Cal., Jan. 16. 17.
ON LAND AND SEA: Chicago, Ill., Jan. 16-21.
OTT, JOE: Brooklyn, N. Y., Jan. 16-21. Philadelphia, Pa., 23-28.
OTT BROS.: Portland, Ore., Jan. 16-21.
PECK'S BAD BOY: Sandusky, O., Jan. 18.
PERUCHI-BELDEN: Savannah, Ga., Jan. 16-18. Fitzgerald 19-21. Cordele 23-25. Americus 26-28.
PITMAN, SAM (Frank P. Haven, mgr.): Amesbury, Mass., Jan. 16-21. Nashua, N. H., 23-28. Waterbury, Conn., 30-Feb. 4.
POTTS, JACK (H. H. Fisher, mgr.): Parsons, Kan., Jan. 16-21.
PUD'S HEAD WILSON (Edwin May): Oakland, Cal., Jan. 18. Ogden, U. S., 23. Salt Lake city 23-28. Grand Junction, Col., 27. Leadville 28. Denver 29-Feb. 4.
REDMOND DRAMATIC (Edward Redmond, mgr.): Moberly, Mo., Jan. 16-21.
REED, ROLAND (E. B. Jack, mgr.): Richmond, Va., Jan. 17. Columbia, Ga., 18. Savannah 19. Albany 20. Tampa, Fla., 21. Jacksonville 23. Columbus, Ga., 24. Macon 25. Augusta 26. Atlanta 27. 28. Birmingham, Ala., 30. Montgomery 31.
REED, ADA: New York city Nov. 18—indefinite.
REMEMBER THE MAINE (Eastern): John Whiteley, mgr.: Albany, N. Y., Jan. 16-18. Rome 19. Canastota 20. Weedsport 21. Canandaigua 23. Watkins 24. Corning 25. Cortland 26. Binghamton 27. Port Jervis 28.
REMEMBER THE MAINE (Western): Charles H. Haystead, mgr.: Wahpeton, Minn., Jan. 17. Fergus Falls 18. Crookston 19. Grand Forks 20. Fargo, N. D., 21. Billings, Mont., 26. Livingston 27. Bozeman 28. Butte 30-Feb. 4. Great Falls 3. Bismarck 4. RICE FANNY: Philadelphia, Pa., Jan. 16-21.
RIP VAN WINKLE: Whyteville, W. Va., Jan. 16. 17. Marion 18. Abingdon 19. Bristol, Tenn., 20. 21. Greenville 24. Morristown 24. 25. Asheville, N. C., 26. Hendersonville 28. Spartanburg, S. C., 30. Yorkville Feb. 1. Chester 2. Charlotte, N. C., 3. Moores 4.
ROBER, KATHERINE: Brockton, Mass., Jan. 16-21.
ROBERTSON, PUNCH: Austin, Tex., Jan. 16-21. Palestine 23-28.
ROSEN, STUART (O. V. Arthur, mgr.): Albany, N. Y., Jan. 17. Utica 18. Buffalo 19-21. Toronto, Can., 23-25. Detroit, Mich., 26-28. Indianapolis, Ind., Feb. 2. Columbus, O., 3. Toledo 4.
ROGER BROTHERS: Pittsburg, Pa., Jan. 16-31.
ROONEY, KATIE: Toledo, O., Jan. 15-18.
RUBLE-KREYER: Gatesville, Tex., Jan. 16-21.
RUSSELL BROS. (Frank B. Arnold, mgr.): St. Louis, Mo., Jan. 16-21. Chicago, Ill., 22-Feb. 4.
RUSSELL, SOL SMITH: Rockford, Ill., Jan. 16. Madison, Wis., 17. Milwaukee 18-21. Chicago, Ill., 23-Feb. 4.
RYAN, DANIEL R.: Ottawa, Can., Jan. 16-21.

SALISBURY STOCK (J. Al. Sawtelle, mgr.): Morristown, Pa., Jan. 16-21. Bridgeton, N. J., 23-28. Atlantic City 30-Feb. 4.
SECRET SERVICE (Charles Frohman, mgr.): Atlanta, Ga., Jan. 16. 17. Macon 18. Augusta 19. Savannah 20. 21. Tampa, Fla., 23. Jacksonville 24. Charleston, S. C., 25. Richmond, Va., 26. Norfolk 27. Wilmington, N. C., 28. Philadelphia, Pa., 30-Feb. 4.
SHAW, TOWN: Xenia, O., Jan. 16. Upper Sandusky 17. Jamestown, N. Dak., Feb. 6. Billings, Mont., 7. Livingston 8. Bozeman 9. Great Falls 10. Helena 11. Butte 12-15. Ansonia 16.
SHEA-MCAULIFFE: Lancaster, Pa., Jan. 16-21. Reading 23-28. Binghamton, N. Y., 30-Feb. 4.
SHEA, THOS. E.: Chicago, Ill., Jan. 16-28. Grand Rapids, Mich., 30-Feb. 1. Toledo 2-4.
SHEARER, TOMMY: Harry K. Vickers, bus mgr.: Carbondale, Pa., Jan. 15-21. Port Jervis, N. Y., 22-28. Middletown 30-Feb. 4.
SHENANDOAH (Jacob Litt, mgr.): Rochester, N. Y., Jan. 18.
SHERMAN, ROBERT: Milan, Mo., Jan. 16-21.
SHORE ACRES (Wm. B. Gross, mgr.): Alliance, O., Jan. 17. Canton 19. Mansfield 19. Toledo 30. 31. Adrian, Mich., 23. Jackson 24. Ann Arbor 25. Saginaw 26. Lansing 27. Dowagiac 28. Kalamazoo 30. Battle Creek 31. Elkhart, Ind., Feb. 1. Huntington 2. Wabash 3. Marion 4.
SIDE TRACKED (Eastern): A. Q. Scammon, mgr.: Durham, N. C., Jan. 17. Raleigh 18. Wilmington 20. Charlotte, S. C., 23. Orangeburg 24. Augusta 25. Milledgeville, Ga., 26. Griffin 27. Newman 28. Atlanta 30-Feb. 1.
SIDE TRACKED (E. J. Walters, mgr.): Maryville, Mo., Jan. 17. Shenandoah, Ia., 18. Atlantic City 19. Des Moines 20. 21. Carroll 23. Denison 24. Sioux City 25. Le Mars 26. Rock Rapids 27. Sioux Falls, S. Dak., 28. Mitchell 31.
SIMPSON, JOSHUA: Elizabeth, N. J., Jan. 21.
SKINNER, OTIS: Norfolk, Va., Jan. 16. 17. Petersburg 18. Lynchburg 19. Richmond 20. 21. Danville 23. Raleigh, N. C., 24. Wilmington 25. Charleston, S. C., 26. Savannah, Ga., 27. 28. Augusta 30. Macon 31. SMYTH AND RICE COMEDIANS: Ft. Worth, Tex., Jan. 17. Dallas 18. Tyler 20. Greenville 21. Sowing THE WIND (Julius Cahn, mgr.): Joplin, Mo., Jan. 17. Springfield 18. Ft. Smith, Ark., 19. Little Rock 20. Hot Springs 21. Saratoga, La., 22. Dallas, Tex., 24. Ft. Worth 25. Corsicana 26. Waco 27. Belton 28. San Antonio 29. 30. Austin 31.

SOTHERN, E. H.: Chicago, Ill., Jan. 16-21. St. Louis, Mo., 23-28. Indianapolis, Ind., 30. 31.
SPEARS COMEDY (T. H. Delevan, mgr.): Lewiston, Me., Jan. 16-21. Bangor 23-28.
SPOONER, THE (Edna May and Cecil B. S. Spooner, mgr.): Binghamton, N. Y., Jan. 16-21. Newburgh 23-28.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Temple, Tex., Jan. 16-21. Henrietta 23-28. Denton 30-Feb. 4.
SPORTING LIFE: Brooklyn, N. Y., Jan. 16-21. Philadelphia, Pa., 23-Feb. 4.
STATER DRAMATIC (C. W. Stater, mgr.): Horton, Kan., Jan. 23. Sedalia, Mo., 23-28.

TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): Salem, Ore., Jan. 16. 17. Eugene 18. Marysville, Cal., 20. Sacramento 21. San Francisco 23-28. Los Angeles 30-Feb. 5.
THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 18—indefinite.
THEAT MAX: New York city Jan. 16—indefinite.
THE AIR SHIP (Joseph M. Gates, mgr.): South Bend, Ind., Jan. 17. Ft. Wayne 18. Columbus, O., 19-21. Toledo 22-25.
THE BELLE OF NEW YORK: Pittsburg, Pa., Jan. 16-21. Buffalo, N. Y., 23-28. Boston, Mass., 30-Feb. 4.
THE CIRCUS GIRL: Oswego, N. Y., Jan. 21.
THE CHRISTIAN (Viola Allen): New York city Nov. 28—indefinite.
THE DAWN OF FREEDOM: Washington, D. C., Jan. 16-21. Harlem, N. Y., 23-28.
THE DAZZLER: Denver, Col., Jan. 16-21.
THE DONOVANS AT DEWEY'S RECEPTION (Robert Mills, manager): Toronto, Can., Jan. 16-21. Montreal 23-28.
THE EVIL EYE (Sidney R. Ellis, mgr.): New York city Jan. 16-28. Newark, N. J., 30-Feb. 4.
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Louisville, Ky., Jan. 15-21.
THE GIRL FROM CHILI (Julian Magnus, mgr.): Montreal, Can., Jan. 16-21.
THE GIRL FROM PARIS (E. E. Rice, mgr.): Brooklyn, N. Y., Jan. 16-21. Jersey City, N. J., 23-28.
THE GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Worcester, Mass., Jan. 16-21.
THE HEART OF CHICAGO (Western): Lincoln J. Carter, prop. David Conger, mgr.: Denver, Col., Jan. 22-28. La Junta 30. Dodge City, Kan., 31. Great Bend Feb. 1. Hutchinson 2. Anthony 2. Harper 3.

THE HEART OF CHICAGO (Eastern): Ed W. Rowland, mgr.: Edwin Clifford, agent: Hartford, Conn., Jan. 16. 17. Port Chester, N. Y., 18. Hokenen, N. Y., 19-21. Trenton 23. Plainfield 24. Asbury Park 25. Paterson 26-28. New York city 30-Feb. 5.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Little Rock, Ark., Jan. 17. 18. Memphis, Tenn., 19-21. Springfield 23. Topeka, Kan., 24. Leavenworth 25. Atchison 26. St. Joseph, Mo., 27. Sioux City, Ia., 28. Des Moines 30. Cedar Rapids 31. Dubuque Feb. 1. Davenport 2. Burlington 3. Galesburg, Ill., 4.
THE HEART OF THE KLODYKE: Baltimore, Md., Jan. 16-21.
THE IVY LEAF (W. H. Powers; Owen Ferrer, mgr.): Plymouth, Mass., Jan. 17. New Bedford 18. Newport, R. I., 19. Bristol 20. River Point 21. Waterbury, Conn., 22-25.
THE LATE MR. EARLY: Greenfield, Ind., Jan. 18. Newcastle 19. Richmond 20. Springfield, O., 21. Troy 23. Urbana 2

UNDER SEALED ORDERS (Maurice Freeman): Boston, Mass., Jan. 16-21. Worcester 2-3.

UNDER THE RED ROBE (Julius Cahn, mgr.): Kansas City, Mo., Jan. 16-21. Springfield 23, Ft. Smith, Ark., 24. Little Rock 25, Ft. Worth, Tex., 26. Dallas 27, 28. Austin 30, San Antonio 31.

UNDERWOOD COMEDIANS: Knightstown, Ind., Jan. 16-21.

VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.

VANCE COMEDY (Elmer E. Vance, mgr.): Auburn, N. Y., Jan. 16-21. Utica 23-28. Gloversville 30-Feb. 4.

VAN DYKE AND EATON: Dunkirk, Ind., Jan. 16-21. Hamilton 23-28.

WAINWRIGHT, MAHIE (Jacob Litt, mgr.): Galveston, Tex., Jan. 16, 17. Houston 18, 19. Brenham 20, San Antonio 21.

WAITE COMEDY (Wm. A. Haas, mgr.): Lawrence, Mass., Jan. 16-28. Worcester 30-Feb. 4.

WAITE STOCK (Harry Yeager, mgr.): Trenton, N. J., Jan. 16-21. Yonkers, N. Y., 23-28.

WALTERS, JULE: Honolulu, Sandwich Isl., Jan. 16-Feb. 28.

WARD AND VOLES (E. D. Stair, mgr.): Rochester, N. Y., Jan. 16-18. Watertown 19. Utica 20. Ithaca 21. Syracuse 22-25. Binghamton 26. Wilkes-Barre, Pa., 27. Scranton 28. Baltimore, Md., 30-Feb. 4.

WAY DOWN EAST: Chicago, Ill., Jan. 8-28. St. Louis, Mo., 30-Feb. 4.

WEIDMANN COMEDIANS: Marshall, Tex., Jan. 16-21.

WHAT HAPPENED TO JONES (Broadhurst Bros., props.; Len B. Sloss, mgr.): Middletown, O., Jan. 17. Piqua 18. Springfield 19. Marion 20. Lorain 21. Findlay 22. Tiffin 23. Sandusky 24. Adrian, Mich., 25. Ypsilanti 26. Ann Arbor 27. Port Huron 30. Flint 31.

WHAT HAPPENED TO JONES: Newark, N. J., Jan. 16-21. Cleveland, O., 23-28. Detroit, Mich., 30-Feb. 4.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Cincinnati, O., Jan. 15-21. St. Louis, Mo., 22-28. Indianapolis, Ind., 30-Feb. 1. Columbus, O., 2-4.

WHO IS WHO: Pueblo, Col., Jan. 17. Salida 19. Aspen 20. Salt Lake City, U., 23-25.

WHY SMITH LEFT HOME: Atchison, Kan., Jan. 17. Leavenworth 18. Topeka 19. Cheyenne, Wyo., 21. Denver 23-25. San Francisco, Cal., 30-Feb. 4.

WILLIAMS STOCK (M. R. Williams, mgr.): New Castle, Pa., Jan. 16-21.

WILSON, GEORGE W. (E. V. Phelan, mgr.): Lowell, Mass., Jan. 16-21. Haverhill 23-28. Fall River 30-Feb. 4.

WOOD, HAZEL (Scott Raymond): Chester, Pa., Jan. 16-21. York 23-28.

WOODS, DAVE W.: Reynoldsville, Pa., Jan. 16-21.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Augusta, S. C., Jan. 16-21. Greenville 23-28.

WOLFORD-SHERIDAN STOCK (Arnold Wolford, mgr.): Warren, O., Jan. 16-21. Erie, Pa., 23-28.

WORLD GARNELLA AND MACK (Town Topics): Des Moines, Ia., Jan. 16-18. Marshalltown 19. Boone 20. Council Bluffs 22. Nebraska City, Neb., 23. Lincoln 24. St. Joseph, Mo., 25. Leavenworth, Kan., 26. Lawrence 27. Topeka 28.

YANKEE DOODLE DANDY (Geo. W. Lederer): Lynn, Mass., Jan. 17. Worcester 18. Holyoke 19. Hartford, Conn., 20. Northampton, Mass., 21.

YON YONSON: San Francisco, Cal., Jan. 16-21.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (George Andrews, mgr.): Birmingham, Ala., Jan. 16-17.

BLACK CROOK EX. (Jermon): Harlem, N. Y., Jan. 16-21.

BLACK PATTI'S TROUBADOURS: Vocalists and Dancers. (Helen Mott, mgr.): Jan. 17. 14th St. 18. Butte 19-21. Anaconda 22. Missoula 23. Wallace, Id., 24. Spokane, Wash., 27. Tacoma 30. Seattle 31. Feb. 2. Victoria, B. C., 3. Nanaimo 4. BOSTONIANS: St. Louis, Mo., Jan. 9-21. Evansville, Ind., 23. Cairo, Ill., 24. Memphis, Tenn., 25. 26. Nashville, 27. 28. Atlanta, Ga., 30. 31. Augusta Feb. 1. Charleston, S. C., 2. Savannah, Ga., 3. Jacksonville, Fla., 4.

BOSTON LYRIC OPERA: Wheeling, W. Va., Jan. 16-21.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS, FRANK: San Francisco, Cal., Jan. 16-Feb. 4.

DARKEST AMERICA AND AFRICAN MINSTRELS (John W. Vogel, mgr.): Lima, O., Jan. 17. Delphos 18. Wabash, Ind., 19. Peru 20. Logansport 21. Kokomo 22.

DE ANGELIS, JEFFERSON: Providence, R. I., Jan. 16-21. Baltimore, Md., 23-28.

DENSON DU VRIES COMIC OPERA: Eau Claire, Wis., Jan. 19-21. Stillwater, Minn., 23-25.

DOROTHY MORTON OPERA: Salt Lake City, U., Jan. 16-18.

EL CAPITAN (Harley and Rheinstrom, mgrs.): Fairbault, Minn., Jan. 16. Winona 17. La Crosse, Wis., 18. Clinton 19. Davenport 20. Cedar Rapids 21. Marshalltown 23. Ottumwa 25. Burlington 26. Quincy, Ill., 27. Galesburg 28. Peoria 29. Bloomington 30. Champaign 31.

ELLIS GRAND OPERA: Buffalo, N. Y., Jan. 16-18. Rochester 19-21. Boston, Mass., 23-Feb. 11. Chicago, Ill., 13-25.

1892: Peoria, Ill. Jan. 15. Springfield 18. Jacksonville 19. Bloomington 20. Streator 21.

FOX, DELLA: New York city Dec. 26-Jan. 2.

GAYEST MANHATTAN (Western): St. Paul, Minn., Jan. 15-21. Minneapolis 22-28.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.

GRAU OPERA (Julius Grau, mgr.): Victoria, B. C., Jan. 16-21. Vancouver 23-28. Tacoma, Wash., Feb. 2-4.

HOPPER, DE WOLF: Brooklyn, N. Y., Jan. 16-21. Troy 24. Albany 24. Utica 25. Syracuse 26. Rochester 27. 28. Buffalo 30-Feb. 1. Erie, Pa., 2. Youngstown, O., 3. Wheeling, W. Va., 4.

HOTEL TORSY TURVY: Philadelphia, Pa., Jan. 16-Feb. 4.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.

JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.): Knoxville, Tenn., Jan. 17. Chattanooga 18. Birmingham, Ala., 19. Atlanta, Ga., 20. 21. Augusta 24. Charleston, S. C., 25. Savannah, Ga., 26. Macon 28. Montgomery, Ala., 27. Mobile 28. New Orleans, La., 29-Feb. 4.

LA BELLE HELENE: New York City Jan. 12—indefinite.

MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.

NEILSEN, ALICE: Chicago, Ill., Jan. 9-21. St. Louis, Mo., 23-28. Kansas City 30-Feb. 4.

NEW ENGLAND OPERA: Norwich, Conn., Jan. 16-21.

ROBINSON COMIC OPERA (French & Holmes, mgrs.): Bangor, Me., Jan. 9-21. Waterville 23-28. Skowhegan 30-Feb. 4.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA (Hanson): Williamsburg, N. Y., Jan. 16-21.

THE BRIDE ELECT (Klaw and Erlanger, mgrs.): New Orleans, La., Jan. 15-21. Atlanta, Ga., 25. 26. Chattanooga, Tenn., 27. Knoxville 28. Richmond, Va., 30. 31.

THE FRENCH MAID: Newark, N. J., Jan. 23-28. Utica, N. Y., 30. Syracuse 31.

THE GERMAN: Toronto, Can., Jan. 15-17. Rochester, N. Y., 18-20.

THE TELEPHONE GIRL (Lederer and McChellan, mgrs.): Montreal, Can., Jan. 16-21. Springfield, Mass., 23. Norwich, Conn., 24. New London 25. Providence, R. I., 26-28.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Elmira, N. Y., Jan. 16-21. Jamestown 23-28. Meadville, Pa., 30-Feb. 4.

WILBUR OPERA: Albany, N. Y., Jan. 16-21.

WILSON-KIRWIN OPERA: Atlanta, Ga., Jan. 15-29. Birmingham, Ala., 30. 31.

WILSON, FRANCIS (Ariel Barney, mgr.): New York city Jan. 16-28. Boston, Mass., 30-Feb. 4.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): New York city Jan. 16-21. Philadelphia, Pa., 23-28. Providence, R. I., 30-Feb. 4.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Washington, D. C., Jan. 16-21. Brooklyn, N. Y., 23-28.

BIG SENSATION (Matt J. Flynn): Buffalo, N. Y., Jan. 16-21.

BLEIT'S SCHILLER VAUDEVILLE (Felix Bleit, mgr.): Chelsea, Mass., Jan. 16-21. Gloucester 23-28. Concord, R. I., 30-Feb. 4.

BOHEMIAN BURLESQUERS: Montreal, Can., Jan. 16-21. New York city 23-Feb. 4.

BRUNS AND NINA: Troy, N. Y., Jan. 16-21. Fall River, Mass., 23-25. Lynn 26-28. Lowell 30-Feb. 1.

BUTTERFLY BURLESQUERS: Paterson, N. J., Jan. 16-21.

CITY CLUB: Newark, N. J., Jan. 16-21.

DARKTOWN SWILLS: Hamilton, Ont., Jan. 21-23.

DEVERE, SAM: Philadelphia, Pa., Jan. 16-21.

EUROPEAN SENSATION BURLESQUE: Philadelphia, Pa., Jan. 16-21.

FOSTER, FAY: Brooklyn, N. Y., Jan. 16-21.

GAY MASQUERADERS (Robert Manchester): Jersey City, N. J., Jan. 16-21.

HART, JOSEPH: Milwaukee, Wis., Jan. 16-21.

HIGH FLYERS: Boston, Mass., Jan. 16-21.

HIGH ROLLERS: Baltimore, Md., Jan. 16-21.

HOWARD, MAY: Indianapolis, Ind., Jan. 16-18.

HYDE COMEDIANS: Philadelphia, Pa., Jan. 16-21.

Washington, D. C. 25-28. Cincinnati, O., 30-Feb. 4.

IRWIN BROS.: Cincinnati, O., Jan. 16-21.

KNICKERBOCKERS: Troy, N. Y., Jan. 16-18. Albany 19-21.

LITTLE LAMBS: St. Louis, Mo., Jan. 16-21.

LONDON BELLES (Rose Sydel): Boston, Mass., Jan. 16-21.

LONDON GAITY GIRLS (Ed. B. White, mgr.): Chicago, Ill., Jan. 16-21.

MERRY MAIDENS: Albany, N. Y., Jan. 16-18. Troy 19-21.

MISS NEW YORK, JR.: Pittsburg, Pa., Jan. 16-21.

New York city 23-28.

MOULIN ROUGE: Troy, N. Y., Jan. 16-18.

NEW YORK STARS (Gus Hill): Philadelphia, Pa., Jan. 16-21. Montreal, Can., 23-28. New York city 30-Feb. 11.

NIGHT OWLS: Milwaukee, Wis., Jan. 16-21.

PARISIAN WIDOWS: New York city Jan. 16-21.

POUSSE CAFE: Baltimore, Md., Jan. 16-21.

REEVES, AL.: Scranton, Pa., Jan. 16-21.

REILLY AND WOODS: Cleveland, O., Jan. 16-21.

RIZZ-SANTLEY (Abe Lowitt, mgr.): Jersey City, N. J., Jan. 16-21. Philadelphia, Pa., 23-28. Albany, N. Y., 30-Feb. 4.

RICE AND BARTON BIG GAITY: Brooklyn, N. Y., Jan. 16-21. Paterson, N. J., 23-28.

ROEBER AND CRANE: Pawtucket, R. I., Jan. 16-18. Brockton, Mass., 19-21.

ROSE HILL ENGLISH FOLLY: Providence, R. I., Jan. 16-21.

ROYAL BURLESQUERS: New York city Jan. 16-21.

SMITH AND GORDON (G. Paul and Willard: Col. G. E. Dunbar, mgr.): Jamestown, N. Dak., Jan. 18. 19. La Moure 20. Lisbon 21-23. Ellendale 25. 26. Aberdeen, S. Dak., 27. 28. Groton 30. 31. Doland Feb. 1. 2. Clark 3. 4.

SOUTHERN SPECIALTY CO. (Graham): Newport, R. I., Jan. 17. 18. Woonsocket 19-21.

SULLIVAN, JOHN L.: Ft. Madison, Ia., Jan. 17. Ottumwa 18. Council Bluffs 21.

THE HOLY THREE (Lyn: Chubb, mgr.): Jan. 16-21. Providence, R. I., 23-28. New York city 30-Feb. 4.

VANITY FAIR: New York city Jan. 14-21. Brooklyn, N. Y., 23-28. Wilmington, Del., 30. Hagerstown, Md., 31. E. Liverpool Feb. 1. Wheeling, W. Va., 2-4.

WILLET-THORNE: Toronto, Can., Jan. 16-28.

WILLIAMS AND WALKER (Hurtig and Seamon mgrs.): Brooklyn, N. Y., Jan. 16-21.

WILLIAMS AND MELBURN: Boston, Mass., Jan. 16-21. New York city 23-28.

WILLIAMS, OWEN: Chicago, Ill., Jan. 9-28.

ZERO: Brooklyn, N. Y., Jan. 16-21. Pittsburg, Pa., 23-28.

MINSTRELS.

BEACH AND BOWERS: Sherman, Tex., Jan. 17. Gainesville 18. Ardmore, I. T., 19. Purcell 20. Oklahoma, Ok. T., 21.

FIELD'S, AL. G.: Elizabeth, N. J., Jan. 17. Middletown, N. Y., 18. Poughkeepsie 19. Danbury, Conn., 20. Hartford 21. Waterbury 22. New Britain 24. Springfield, Mass., 25. Northampton 26. New London, Conn., 27. Norwich 28. Fall River, Mass., 30. New Bedford 31.

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Baltimore, Md., Jan. 16-21.

RICHARDS, FRINGE, RUSCO AND HOLLAND'S: Bainbridge, Ga., Jan. 17. Thomaston 18. Tallahassee, Fla., 19. Jacksonville 20. Fernandina 21. St. Augustine 22. Palatka 24. Sanford 25. Orlando 26. Tampa 27. Cuba 28. Gainesville 30. Valdosta, Ga., 31. Albany Feb. 1. Americus 2. Macon 3. Athens 4.

SCOTT, OLIVER: Brownsville, Pa., Jan. 18. Uniontown 19. Conneville 20. Greensburg 21. Johnstown 23. Altoona 24. Tyrone 25. Bellefonte 26. Lock Haven 27. Williamsport 28.

SPENCER, LEN (Greater New York Minstrels): New York city Jan. 16-28.

WASHBURN'S (J. M. Wall, mgr.): Taunton, Mass., Jan. 16, 17. Woonsocket 18. Pawtucket 19-21.

WEIKES: Williamstown, Conn., Jan. 18.

WEST, W. H. (John T. West, mgr.): Portland, Ore., Jan. 16, 17. Seattle, Wash., 18. 19. Tacoma 20. 21. Spokane 23. 24. Walla Walla 25. Boise City, Id., 27. Salt Lake City, U., 30. 31. Cripple Creek, Col., Feb. 2. Pueblo 3. Colorado Springs 4.

WHITNEY, JAMES H.: Mechanicsville, N. Y., Jan. 17.

MISCELLANEOUS.

BOONES, THE (YAKI): Ludington, Mich., Jan. 16, 17. Cadillac 19. 20. Grand Rapids 21-25. Oconomowoc, Wis., 26-28. Racine 30-Feb. 1.

BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Silver Creek, N. Y., Jan. 17. Ashtabula, O., 18. Orrville 19. Canton 20. Alliance 21. Salem 23. Willoughby 24. Cleveland 25. 26. Columbus 27. Kenton 28. Dayton 30. Wilmington 31. Indianapolis, Ind., Feb. 1.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Peru, Ind., Jan. 17. Kokomo 18. Frankfort 19. Franklin 20. Connersville 21. Maysville, Ky., 23. Charleston, W. Va., 24. Ashland, Ky., 25. Huntington, W. Va., 26. Pt. Pleasant 27. Marietta, O., 28.

BREHANT CONCERT CO.: Tuscaloosa, Ala., Jan. 17. Columbus, Miss., 18. Holly Springs 20.

BROCKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 12—indefinite.

CANADIAN JUBILEE SINGERS: Valparaiso, Ind., Jan. 17, Chicago, Ill., 16-21.

DEHENDA AND BREEN (Jugglers): Pittsburg, Pa., Jan. 16-21. San Francisco, Cal., 30-Feb. 18.

FRAME CONCERT CO.: Philadelphia, Pa., Jan. 17. Wilkes-Barre 18. Rochester, N. Y., 19. Buffalo 20. Rochester 21.

GRIFFITH, E. C. (Hypnotist): Muscogee, I. T., Jan. 16-21. Wagoner 23-28. Vinita 30-Feb. 1.

HERMANS, THE: Roanoke, Va., Jan. 17. Knoxville, Tenn., 18. Chattanooga 19. Nashville 20. 21. Birmingham, Ala., 23. Montgomery 24. Selma 25. Meridian, Miss., 26. Mobile, Ala., 27. Pensacola, Fla., 28. New Orleans, La., 29-Feb. 4.

HOLMES, BURTON: Washington, D. C., Jan. 18. Orange, N. J., 19. Philadelphia, Pa., 20. Lawrenceville, N. J., 21. Brooklyn, N. Y., 23. Baltimore, Md., 24. Washington, D. C., 25. Orange, N. J., 26. Philadelphia, Pa., 27. Brooklyn, N. Y., 30. Baltimore, Md., 31.

KELLAR (Magician): Cleveland, O., Jan. 16-21.

KNOWLES: Independence, Kan., Jan. 16-18. Cherryvale 19-21.

LEES, THE (Hypnotists): Greensboro, N. C., Jan. 16-21. Durham 23-28.

LYMAN H. HOWE (Wargraph): Reading, Pa., Jan. 17. 18. Scranton 19. 20. Nanticoke 21.

MAHO (Magician): Vermillion, S. Dak., Jan. 16. Sac City, Ia., 17. Ida Grove 18. Woodbine 19. Greenfield 20. Bedford 21.

McEWEN (Hypnotist): Vancouver, B. C., Jan. 16-21.

NASHVILLE STUDENTS: Joplin, Mo., Jan. 19.

PERKINS, ELI: Hebron, Neb., Jan. 17. Holdridge 18.

RICE ALL FUN: Kingston, Mo., Jan. 16-18.

ROSENTHAL (H. G. Wolfsohn, mgr.): Nashville, Tenn., Jan. 16. Louisville, Ky., 17. Pittsburg, Pa., 19. 20. Baltimore, Md., 23. Washington, D. C., 24. New York city Feb. 1.

SANTANELLI (M. A. Moseley, mgr.): Winston, N. C., Jan. 16-21. Fayetteville 23-28.

SOUSA, JOHN PHILIP: Philadelphia, Pa., Jan. 18. Reading 19. Baltimore, Md., 20. Philadelphia, Pa., 21. Washington, D. C., 22. Richmond, Va., 23. Norfolk 24. Raleigh, N. C., 25. Spartanburg, S. C., 26. Augusta, Ga., 27. Charleston, S. C., 28. Jacksonville, Fla., 29. Savannah, Ga., 30. Albany 31.

SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Anniston, Ala., Jan. 16-21. Rome, Ga., 23-28. Huntsville, Ala., 30-Feb. 4.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roerbach, 133 Nassau St., N. Y.

Notice to T. G. Martinez (Hypnotist). Your dates, Feb. 16, 17, 18, at Moberly, Mo., are hereby canceled.
P. HALLORAN, Manager.



And we, the said JAMES R. WAITE, RICHARD S. DODGE and FRANK G. HARRISON, do hereby set our hands and seals this ninth day of January, A. D. 1899, and to two other instruments of like tenor and date.

WAITE'S AMUSEMENT ENTERPRISES

Knickerbocker Theatre Building, :: 1402 Broadway

NEW YORK CITY, January 9th, 1899.

TO WHOM IT MAY CONCERN: DISSOLUTION OF PARTNERSHIP.

BE IT KNOWN that the partnership existing between JAMES R. WAITE, of the city of Poughkeepsie, N. Y., RICHARD S. DODGE and FRANK G. HARRISON, both of L. Y. in the state of Massachusetts, and carrying on Opera or Theatrical business under the name and style of "WAITE'S COMIC OPERA and GRAND ORCHESTRA," is hereby dissolved on this ninth day of January, A. D. 1899, and JAMES R. WAITE and RICHARD S. DODGE do hereby cease to be members of said partnership; the said FRANK G. HARRISON to continue the business under the same name, and assumes all present liabilities.

It is further agreed that FRANK G. HARRISON shall have all paper or advertising matter stamped or printed under or near name of company, "FRANK G. HARRISON, successor," to the above firm name.

And we, the said JAMES R. WAITE, RICHARD S. DODGE and FRANK G. HARRISON, do hereby set our hands and seals this ninth day of January, A. D. 1899, and to two other instruments of like tenor and date.

SPECIAL NOTICE

Being desirous of giving all my attention to the interests of my Comedy and Dramatic Companies, making them in the future, as they have always been in the past, the leading Popular Priced Attractions of America, I have sold to Frank G. Harrison all my interests in the Company known as "Waite's Comic Opera and Grand Orchestra," asking for him a continuance of the many favors shown me.

From a period of twenty years ago, when I was the originator and the only one presenting the popular priced entertainment, I can see to-day this class of amusement the accepted and popular attraction in all of the first-class theatres of the country, North, South, East and West.

While there are hundreds of followers and imitators, all of whom have my best wishes, "WAITE'S COMEDY COMPANY" is still the leader in its class. For the season of 1899-1900 the public will be presented with new ideas, up-to-date novelties and novel features that will make my attractions the box-office winners of the season. With a Happy New Year and kind wishes to all friends.

The Public's Servant,
JAMES R. WAITE.

NEW YORK THEATRES.

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Evenings at 8:15
ANDREW A. MCCORMICK, Manager.
TWO WEEKS ONLY.

Francis Wilson
AND COMPANY IN
THE LITTLE CORPORAL
By HARRY B. SMITH and LUDWIG ENGLANDER.

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MATINEE EVERY DAY AT 2.
PRICES ALWAYS: | MATINEES, 25c. | THAT'S ALL!
NIGHTS, 50c.

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This week—**MY FRIEND FROM INDIA.**
The cast includes:
ROBERT DROUET, WILLIAM REDMUND,
WALTER ALLEN, EMMETT C. KING,
E. T. STETSON, CHAS. D. WALDRON,
EDWIN NICHOLSON, HERBERT O'CONNOR,
MISS HANNAH MAY INGRAM,
SANDOL MILLIKEN, BOSE BRAUDET,
DOBOOTH DONNELLY, MISS THOMAS BARRY.

5th Ave Theatre
BROADWAY & 28th ST.
Edwin Knowles, Manager.
Matinees Wednesday and Saturday, at 2.
Augustin Daly's Musical Company in
A RUNAWAY GIRL.
Exactly as given at Daly's.

DALY'S THEATRE, Broadway and 30th Street.
Evenings at 8:15. Matinees at 2.
Wednesday and Saturday Matinees.
THIS WEEK ONLY.

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MISS REHAN
AS
LADY TEASLE
Monday next—TAMING THE SHREW.

AMERICAN 43d Street and 8th Avenue.
Second Successful Year of the
CASTLE SQUARE OPERA COMPANY.
Evenings, 1,000 Reserved Seats, 25c. and 50c.
Matinees, Wed. and Sat., 1,100 Reserved Seats, 25c.

LOHENGGRIN
Sung in English by American Singers.
Next week—QUEEN'S LACE HANDKERCHIEF.

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Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE.
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BEST VAUDEVILLE IN NEW YORK.

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CHAR. E. EVANS, Proprietor
The Four-Act Comedy Hit,
THAT MAN

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WM. A. BRADY & F. ZIMM-FELD, JR., Lessees and Mgrs.
Last two weeks of Ziegfeld's Comedy Company.
THE TURTLE
Furiously Funny French Farce.
Turning Away Money. The New Sensation.

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14th St. near 3d Av.
Daily from 12:30 to 11 p. m.
TONY PASTOR WILL SING.
Falke and Simon, Sidney Grand and Miss Norton, Blockson and Burns, Nelson and Milledge, Annie Hart, McBride and Goodrich, Lee Vauger, Cyr and Hill, Girard and Monte Elmo, Bicycle Experts, Conway and Staats, Marion and Dean, Vito and Searle, Purcell and Maynard.

DEWEY THEATRE 14th St.—3d and 4th Aves.
SULLIVAN & KRAUS, Proprietors and Managers.
Week beginning Jan. 16.
TAMMANY TIGERS BURLESQUERS.
4 Emperors of Music. C. W. Williams, others.
Matinees daily. Select Sunday Evening Concerts.

WEBER & FIELDS' MUSIC HALL
Broadway and 80th Street.
Matinees Tuesday and Saturday.
Thursday, Jan. 19, first production Burlesque on **CATHIEKINE**, in connection with
HURLY BURLY
Re-appearance **CISSIE LOFTUS.**

KOSTER & BIAL'S ADMISSION, 50c.
The sensational melodramatic pantomime,
AN AFFAIR OF HONOR
and Foreign Vaudeville Stars.

STAR THEATRE Broadway and 13th St.
Evenings at 8:15. Mats. Wed. & Sat. at 2:15.
The Sensational Comedy-Drama,
Daughters of the Poor

BRUNELLE'S 3D AVENUE, Cor. 31st Street.
This week—**KIT, THE ARKANSAS TRAVELER**
Popular Prices. Matinees Daily.

PEOPLE'S THEATRE, New York.
A. H. REIDEN & CO., - Lessees.
This week—**CHATTANOOGA.**

SAM T. JACK'S THEATRE
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THE HOME OF BURLESQUE.
TWO BIG SHOWS EVERY DAY
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Burlesque, Living Pictures, Foreign Stars.

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PHILADELPHIA.

TELEGRAPHIC NEWS

CHICAGO.

Prosperity Still Reigns—Attractions on the Lake Side—Random Remarks.

(Special to The Mirror.)

Chicago, Jan. 16.

When the City Council begins to agitate the matter of punishing theatrical managers for putting chairs in the aisles, you may know that the playhouses here are doing very well, thank you. And it has been a very long time since that has happened in Chicago. In fact, this promises to be the best theatrical season this city has ever had, and the managers often have an opportunity to repeat the words of the famous crushed tragedian, who, when asked if his deceased brother had had a large funeral, replied proudly: "My boy, we turned 'em away!"

Andy McKay is still here, and I have finally succeeded in convincing him that the legacy left him is no myth. He has written South about it, and several stars and repertoire companies now "resting" here and in for reorganization" follow Andy to the post office every day.

Way Down East has been pleasing large audiences at the Grand Opera House, where it remains for two more weeks. Ned Hoff and his village choir make one of the hits of the play.

The prospects are that more than a hundred ladies and gentlemen will sit around the horseshoe table at the Forty Club's annual ladies' dinner at the Grand Pacific Hotel to-morrow night.

After three enormous weeks of The King's Musketeer at Powers' New Theatre, Mr. Sothen began the fourth and last week of his engagement to-night with A Colonial Girl, his other new play. Sol Smith Russell will follow next week in Hon. John Grigsby, his new play.

I sent you a New Year's gift the other day. One of the magistrates at the Armory, the chief police court in the city, was out of town and the other was ill, so I had to go down there and try the docket. "Young Griffo," the prize-fighter, was brought up for disorderly conduct, and he begged for "hours to leave town," as he said he wanted to go to Brooklyn. As we wanted to be rid of him, and as I couldn't see much difference between Brooklyn and the House of Correction, I told him to go. You will know of his arrival when you learn of his licking a policeman.

Rosenthal's farce, Brown's In Town, has been keeping them in a roar at McVicker's, where it will remain another week. The company is one of the best I have ever seen in farce. To-night was "Brown night," and all the Browns in town were there.

Manager Frank L. Perley, of the Nelson company, left for the East the other day to arrange for a tour of Victor Herbert's fine band and to see the composer about a new opera, while George Bowles went on ahead of The Fortune Teller, which, by the way, he downed there and done hit at the Columbia, where it is packing the house. It will be followed next week by James K. Hackett in Rupert of Hentzau.

Thomas E. Shea follows A Grip of Steel this week at the Alhambra, presenting The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde, while over at the Academy of Music yesterday John Martin's Secret followed Clifford and Huth in A High Born Lady.

A friend of S. E. Gross, the gentleman who alleges that Rostand stole Cyrano de Bergerac from his play, The Merchant Prince of Cornville, has sent me a copy of the *Inter-Ocean*, in which the two plays are compared at great length. I shall read the article carefully and report on it in my next, as I had no desire to do Mr. Gross an injustice in my reference to the matter last week. The court will send a commission to Paris to take Rostand's deposition.

The Wheel of Fortune followed The Electrician at the Bijou yesterday, while at the Adelphi The Late Mr. Early was succeeded by On Land and Sea.

Teresa Cereno, the pianiste, will be the soloist with the Thomas Orchestra at the Auditorium concerts this week, and George Hamilton, tenor, will repeat his Richard Strauss recital at Studebaker Hall.

Carl Bunge's Orchestra is giving popular concerts every night now at the Masonic Temple Theatre.

After two successful weeks at the Great Northern Theatre, Haverly's Minstrels have been succeeded by McFadden's Row of Flats. Manager Stair is in a way to make the house popular. Peaceful Valley will follow.

Few men deserve more at the hands of the profession and the public here than does Fred W. Zeddes, who for twenty years and more has had charge of the auditorium of the Grand Opera House. He is to have his just reward on Feb. 10, when Manager Hamilton and Hoyt and McKee give him the house and A Stranger in New York for a testimonial, which should be a bumper.

The stock company at Hopkins' is presenting The False Friend this week, while A Gold Mine is the bill of the stock company at the Dearborn. Brooke's famous Chicago Marine Band gave its farewell popular concert at the Grand Opera House yesterday afternoon.

Among early bookings at the outside houses are A Cheerful Idiot at the Bijou, John W. Isham's Oriental America at the Adelphi, and the Russell Brothers in Maids to Order at the Alhambra, while the Lilliputians are to be seen at the Columbia and the Brothers Byrne in Going to the Races at McVicker's.

Tony Farrell's Garry Owen is over at the Court Theatre this week.

The Murray Lane Opera company has abandoned its idea of a season of light opera at Clifford's, and that house is once more dark.

Manager Dave H. Davis, of Shreveport, La., sends me a telegram recently received from John P. Carroll, of Lincoln J. Carter's Remember the Maine, who wired: "Left General Lee's stomach pad in dressing-room. Express to Arkadelphia." What an absent-minded man!

John Hogarty has discovered Miss Freddie Simmons in Waco, Tex., for the soubrette album. She is with a "town-hall-to-night" show.

Flora Gardner Kling is still writing for photos of "Punch" Wheeler and myself for her art collection. "Punch" says if I do not send mine I have a celluloid heart.

Ed Salter sends me the printed prospectus of the First National Opera House at Fairbury, Neb. Of course it is over the bank, which makes it handy for managers. It is a town of 5,000 inhabitants, and the manager says that "the people patronize attractions freely unless the attraction is understood to be of a poor character." This should put advance agents on their guard. The management "reserves twenty-five complimentary seats for managers, ushers, newspaper men, ticket sellers, etc." The usual prices are from 25 to 50 cents. Lower prices may be arranged for, "but higher prices will seldom be agreed to." Here is a good line: "The management requires references," and "shows found to be of a 'Jini Crow' character will be stricken from the list, contract or no contract."

James W. Evans, of Deadwood, S. Dak., sends me a weird tale of an Uncle Tom manager who sought to escape personal disaster by skipping out, owing all salaries. Members of the company put the bloodhounds on his trail. They caught up with him and he stole the dogs and started another show. That man will own a Broadway theatre some day. "Biff" HALL.

BOSTON.

Spokes from the Hub—Current Bills and Matters in Prospect—Items.

(Special to The Mirror.)

Boston, Jan. 16.

Mrs. Fiske remains the most notable attraction in Boston and the Tremont has had splendid business during the engagement. To-night a change of bill was made, and the revival of Tess of the d'Urbervilles gave another opportunity to

see that wonderful characterization which took Boston by storm last season. It is a work of the highest genius, and the wonderful dramatic effect of the final scenes remains without an equal in the memory of Boston theatregoers. Warmest praise for Mrs. Fiske's art has been expressed by Boston critics.

Mathews and Buiger are at the Boston this week with By the Sea Waves, which is the last bit of frivolity before the Ellis opera season.

Louise Rial is added to the Castle Square forces this week to assume her original character in the production of Darkest Russia.

John Drew is in the second and last week of his engagement at the Hollis Street in The Liars. Annie Russell and Catherine will be at the Museum for only one week after this.

Have You Seen Smith has its first hearing in Boston at the Columbia to-night. Under Sealed Orders at the Grand Opera House this week is of special interest to the regular patrons of that house, since Nadine Winston was at one time leading lady of the stock company there.

A Dangerous Maid has scored at the Park, and the duel between Madge Lessing and Laura Hurt is much discussed in Boston.

N. S. Wood comes to the Bowdoin Square this week and presents The Orphans of New York, supported by the stock company, which has been reorganized. Sylvia Bidwell is the new leading lady.

Strawberry Leaves was the unique feature of the past week in Boston. It is rather unusual to have a young lady of "high society" write a comic opera, both book and music, design the costumes and play the prima donna with equal success, but that is what Constance Tippetts did. All the 400 were represented in the company or in the audience, and the production, a satire on fortune hunting nobility and yellow journalism, made a great hit. Much of the success was due to the splendid direction of James Gilbert, who was in charge of the production.

E. Laurence Lee has been engaged as leading man at the Bowdoin Square and will appear there soon.

Lizzie Morgan is out of the bill at the Castle Square for a deserved rest after her great hit in Too Much Johnson last week.

The Lilliputians, who are soon to play a Boston engagement, will appear at popular prices this year for the first time here.

Sam Freedman, who has made no end of friends here during his summer seasons at the Tremont, is back in Boston again and doing wonderful work, preparing the way for Julia Arthur, who resumes her starring tour here next week.

E. L. Snader and Fanny McIntyre, who have been at the Bowdoin Square, will play in Philadelphia for the rest of the season.

Lieutenant John B. Schoeffel has been in town visiting his uncle, John B. Schoeffel, manager of the Tremont, who, by the way, has been attacked by serious illness. His friends are all hoping for a speedy recovery.

Mrs. Fiske will appear in an act from one of her plays at the benefit for the Sharon Sanatorium to be given at the Tremont Jan. 30. Mrs. Agnes Booth Schoeffel will give the last scene from Engaged, and the Cadets will present specialties from The Queen of the Ballet.

Millie James has joined Catherine, replacing May Buckley.

Boston will have more Cyrano de Bergerac. Richard Mansfield is coming at an early date, and Henry Lee's production is threatened, while Mrs. Erving Winslow is reading it before all the women's clubs of this vicinity.

Blanche Marchesi will be given a reception by the Playgoers' Club to-morrow.

Will Hull make a flying trip to New York last week, but has returned.

Rumor has it that Corinne is to join the New England Comic Opera company, which made a hit at the Grand Opera House last week. She will be the prima donna soubrette.

Delia Fox will be the next attraction at the Park.

East Lynne will be revived at the Castle Square by general request of those who admired Lillian Lawrence's superb work as Lady Isabel.

There was a case of special interest to theatrical people in court last week. Elmer Chickering, who photographs more actors and actresses than any artist in Boston, sued Mrs. Emma Stokes to recover \$72 for taking photographs of the coffin of the late John Stetson, and he lost his case. When the photographs were ordered Mrs. Stetson was lying on her death bed, and some one telephoned to the photographer to send a man to "take the coffin and the room with all its floral tributes. This was done, but meantime Mrs. Stetson died, and the bill was not paid because it was contended that she had not authorized it and it could not be made properly chargeable to the estate.

Jobyna Howard, the "Gibson girl," with James K. Hackett, was photographed seventy-nine times for the Sunday Journal during her recent engagement here. I think that if "Biff" Hall had been in Boston last week he would have gone to the song recital given by Gen. Bowen, and then would have added her name to his soubrette list. Edward R. Byron has described the treasures displayed in the lobby of the Boston in an article recently published in *Danahoe's Magazine*.

The old public library building, where the Zoo flourished, and Mrs. Jack Gardner had lions and boa constrictors reared at ease, is now the scene of municipal lectures. The first one was given last week.

William H. Walsh, press representative of the Boston and Park, had a narrow escape from having his house robbed last week. While the members of his family were absent thieves cut the glass in a bathroom and removed the catch, but Mrs. Walsh returned in time to frighten them away before anything was taken.

The cyclorama building and adjoining lots have been sold to the estate of John L. Gardner by the estate of James Stevenson. The property is valued at \$174,500, and had been mortgaged to the Gardner estate for some \$200,000.

At the meeting of the stockholders of the new Music Hall Association last week it was voted to increase the capital stock from \$200,000 to \$500,000. There seems to be little chance of having the structure adapted for anything but concert and lecture purposes, and no new opera house is in sight.

Lotia Crabtree's recent visit to Boston was for the purpose of looking over her Park Theatre property, which she has decided to sell, the price asked being in round numbers \$1,100,000. The property includes the Washington Street section of the Reynolds Hotel, which has been unoccupied since the completion of the annex. The Park is leased to Eugene Tompkins for some years to come, and his lease would have to be bought in case any one prepared to alter the building for business purposes. By the way, a real estate man offered me \$100 if I would find a purchaser for the property, and I've been trying to compute what commission \$100 would be on \$1,100,000, but I never was good on mathematics.

JAY BENTON.

PHILADELPHIA.

Theatricals on the Schuylkill—Current Opera and Stock Bills—Fernberger's Gossip.

(Special to The Mirror.)

Philadelphia, Jan. 16.

Good business and prosperity is the rule at the majority of our playhouses, the attractions being of a superior order to those furnished earlier in the season.

The Ellis Opera company's season at the Academy of Music practically closed Jan. 14, but the company will return for a matinee Feb. 11. The season has been a great pecuniary success. The Maurice Grau Opera company will give twelve performances, commencing Jan. 31, with Tannhauser, under the management of Siegfried Behrens.

A Female Drummer, with Johnstone Bennett and a large array of clever people, turned away money at every performance during the past week at the Auditorium, playing to the largest receipts at regular prices in the history of the house—namely, \$8,140. The company have been

secured for an early return date. Hyde's Comedians, headed by Helene Mora and including McIntyre and Heath, Charles R. Sweet, Canfield and Carleton, opened to-night to large patronage. Williams and Walker's company, Jan. 23.

Isham's Octoroons at the Park Theatre last week played to capacity at every entertainment, it being the best engagement they ever have had here to-night. Fanny Rice, in At the French Ball attracted a good house. Burr Oaks is the underline, to be followed Jan. 30 by the American Opera company, an organization under the management of Ralph Rosenfeld, formerly with the Carleton Opera company.

At the Grand Opera House the Southwell Opera company are giving this week Evangeline, under the personal supervision of E. E. Rice. Edith Mason enacts the title role; Richard Harlow is specially engaged for Catherine; Gus Bruno is the Lone Fisherman, David Abrahams the Man Monkey, Charles Seagraves the Fly Copper, and Fenton and Leslie compose the helper. A new cake-walk and new coon songs by Little Mattie Southwell, are the features of one of the most attractive bills of the season. The house was crowded. Evangeline will remain the bill for next week. The Wedding Day, with the original scenery and costumes, Jan. 30.

Maude Adams in The Little Minister will remain at the Broad Street until Feb. 6. Julia Marlowe will follow.

Henry Miller is the attraction at the Chestnut Street Theatre. He will present The Master and Heartsease. Margaret Dale, of the company, attracts much attention. She is a local favorite, young, talented and very pretty. Mathews and Buiger Jan. 23.

Hotel Topsy Turvy, with a cast including Eddie Foy, Marie Dressler, Frank Doane, and Carrie Perkins, opened to-night for two weeks' run at the Chestnut Street Opera House. Annie Russell in Catherine comes Jan. 30.

Modjeska opened to-night for one week at the Walnut Street Theatre in repertoire. She is under contract to play with Manager Gilmore at the Auditorium, and this engagement will likely cause a suit at law. Sporting Life will open Jan. 23, two weeks. A Dangerous Maid, Feb. 6.

The Girard Avenue Theatre Stock company presented A Black Sheep to large patronage. The vaudeville features introduced are the Clayton Sisters, Tommy Grady, Taggart and McBride, and George Larsen. Next week, A Tin Soldier.

Alone in London, by the Forepaugh Theatre Stock company, was well received to-night by the usual large attendance. Straight from the Heart, Jan. 23.

Burton Holmes will lecture at the Academy of Music Jan. 20 and 27 and Feb. 3 and 17.

The annual engagement of Joseph Murphy is always awaited with pleasure by his legion of friends and admirers, and the National Theatre was crowded to-night to witness Shaun Rhue. For the last three nights of the week The Kerry Gow will be given. The Heart of the Klondike is underlined.

The management of the Standard Theatre Stock company has made a wise move in engaging Fanny McIntyre as the leading woman. Miss McIntyre has many admirers and will lend dignity and popularity to any organization. The bill for this week includes The Octoroon, with following vaudeville acts; Akimoto's Japanese troupe, Lord Howe, Harry and Sadie Fields, and Siddons and Shea. Business large. Turned Up next week.

Devil's Island is the bill at the People's Theatre. Joe Ott in Looking for Trouble will follow. Dumont's Minstrels at the Eleventh Street Opera House are attracting large patronage.

Sonsa's Band will be at the Academy of Music Jan. 18 and 21.

The Elks' annual benefit will occur Jan. 26, Chestnut Street Opera House.

Here and his Germania Theatre company in The Corner Grocer are at the Arch Street Theatre this week.

S. FERNBERGER.

WASHINGTON.

Rev. Griffith Davenport Produced—Other Bills—Items of Interest.

(Special to The Mirror.)

Washington, Jan. 16.

James A. Herne's new play, Rev. Griffith Davenport, dramatized by Mr. Herne, from Helen M. Gardner's novel, An Unofficial Patriot, met with distinct favor at the hands of a very large audience, who witnessed to-night its first presentation on any stage at the Lafayette Square. The production is a particularly heavy one, and has a magnificent scenic investiture. The cast contains over forty speaking parts. Mr. Herne appears with great success as "the circuit preacher," and the play reintroduces to the stage Mrs. Katharine C. Herne in the part of the clergyman's wife, a role most capably acted by her. The cast:

Griffith Davenport	James A. Herne
Beverly Davenport	Sidney Booth
Roy Davenport	Albert Young
Colonel Armour	Newton Chisnell
Hamilton Bradley	F. N. Cornell
Squire Nelson	Logan Paul
Langthay Patterson	Robert Fischer
Cleo Ned	Lawrence Merton
Pete	Joseph H. Hazleton
John	John W. Backson
Free Jim	H. G. Carleton
Free Jim's Son	Kenneth Barnes
Jack	E. P. Sullivan
Major Hardy	Thomas M. Hunter
Leader of Horsemen	Pierre Young
Oliver P. Morton	Warren Conlan
General Lamorne	T. C. Hamilton
Surgeon	R. Seelye
Major Hunter	C. C. Quimby
Orderly	Rowland Edwards
Sergeant Morris	William Fleming
Bates	Morton M. Bennett
Hoy	Robert Gray
Lang	George Culver
Stevens	Frank Dunewell
Alberts	Howard Raleigh
Bill Harper	Thomas Ince
Mr. Monroe	Henry Yale
Mr. Sutton	J. B. Early
Katharine Davenport	Julia A. Herne
Emma West	Christy Herne
Sue Hardy	Gertrude Nelson
Little Margaret	Helen Robertson
Sallie	Mollie Revel
Mammy	Sadie Stringham
Aunt Judy	Lucy Nelson
Tilly	Dorothy Thornton
Dinah	Rachel Blake
Lippy Jane	Sue Gould
A Crazy Girl	Isabella Preston
Her Mother	Rose Atkins
An Old Southern Woman	

The play treats of life in the South—just before the Civil War. The scenes are laid near Winchester, Va., and at Washington, D. C. Griffith Davenport is the only son of a wealthy planter, living near Stony Mead in the Shenandoah Valley. As he approaches manhood he falls under the influence of the religious excitement then spreading through Virginia, and he becomes a convert to Methodism. Religion has taken a strong hold upon him, and he decides to become a preacher. His religious studies convince him that slave holding is immoral. During his travels through the Shenandoah Valley he falls in love with and marries Katharine Le Roy, the only daughter of a staunch Presbyterian squire. His wife owns and eventually inherits a large number of slaves, and through the death of Major Davenport, his father, Griffith also becomes the owner of a score or more of human chattels. The thought of being a slave owner causes the clergyman untold suffering, and at last he decides to rid his conscience of this burden, and he releases his slaves. His neighbors do not take kindly to his action, and a number of threats are made against the preacher's life. The Davenports, feeling themselves partly ostracized, conclude to leave their home and move to Washington. Many of their former slaves follow them there, and nothing can make them believe that they are no longer the property of Mars' and Missus Davenport. In the Capitol City the clergyman soon becomes a familiar figure, and his life is now full of happiness.

This ideal home life was not to last, however. War had been declared soon after Dr. Davenport had accepted the pastorate of an outlying church, and the country had need of the man who had, of his own will, freed forty of his slaves. One day Abraham Lincoln had occasion to speak to Governor Morton, of Indiana, who was a friend of Griffith Davenport, of the struggles and defeats of the army sent South through Virginia. Failure was due to the inaccurate maps and to the ignorance of the guides. Morton remembered his friend, Davenport, and recounted his history to Lincoln. "That is the man we want," said the President. "and we must have him." The thought of such a thing was repugnant to the clergyman, and at first he stoutly refused to undertake the task. Able arguments were brought to bear, and eventually Griffith Davenport agreed to accept the position so strongly urged upon him. After many narrow escapes, the clergyman guide, and the army he was leading, came at length to the Davenport homestead. As he looked down upon the scenes of his childhood, his heart misgave him, and he refused to go further. This stubbornness called out the curses of his commanding officer, but death had no terrors for Griffith Davenport, and on his knees he bled them to shoot. Among the prisoners was a Confederate soldier, who had been a friend of Parson Davenport's, and on more than one occasion had saved the clergyman's life. This man now came forward and offered to take Davenport's place, and as the minister vouched for his honesty, the exchange was agreed upon, and Davenport was free. Soon after the departure of the Union forces he was taken prisoner by a squad of Confederate soldiers, commanded by Captain Davenport, his eldest son. They take him to Stony Mead, which has been turned into a hospital, with his wife in charge. There is talk of killing the spy, but in the end they learn that Griffith Davenport is not a spy, but a regularly appointed officer of the Union Army, and he is sent on to Richmond as a prisoner of war. There is also a counter plot, one or two love incidents, considerable humor, but the interest of the story centres in Griffith Davenport and his wife. It is a play of the heart, and its success will be due to its stirring pathos and deep sentiment. The cast contains many strong parts, most prominent being those successfully assumed by Sidney Booth, Newton Chisnell, Logan Paul, Robert Fischer, Joseph H. Hazleton, Thomas M. Hunter, Warren Conlan, T. C. Hamilton, Frank N. Cornell, William Fleming, John W. Backson, Albert Young, Julia A. Herne, Christy Herne, Little Gertrude Nelson, Mollie Revel, Rachel Blake, and Sadie Stringham. The plantation hymns and singing of the slaves in the opening act was a strong feature. Among the large audience was Helen M. Gardner, the authoress of the novel, and one hundred and twenty-five of the members of the Ladies' Seminary, at Forest Glen, Md. Julia Marlowe will follow.

A Day and a Night, at the National, drew a large audience that applauded the efforts of Otis Harlan, Charles Warren, Lee De Groote, Jules Jordan, Villa Knox, Hattie Wells, Alma Kramer, and Hattie Williams. Shenandoah comes next.

The popularity of The French Maid is again demonstrated, when after an absence of four weeks a return is made to the Columbia Theatre to fine attendance. Anna Held reappeared, but only in her specialty, the title role being played in excellent style by Idaline Cotton. Charles A. Bigelow renewed his success as the waiter.

Eva Davenport, Yolande Wallace, Eleanor Kendall, Mamie Forbes, Edward J. Heron, Matthew Woodward, Hallen Mostyn, Edward José, George Honey, Charles E. Sturges, and Will Armstrong again won favor. Paul Gilmore in The Dawn of Freedom will follow.

Devil's Auction opened to a crowded house at the Academy of Music. The spectacle contains ballets, transformations, specialties, and other entertaining features. Ben F. Grinnell, Alexander Decca, Mayme Mayo, Phyllis Allen, Ella Gardner, Madge Torrance, Colby and Dewett, and the Brothers Phantoms, are some of the clever company. Next attraction, A Grip of Steel.

The Burton Holmes illustrated lecture series of five Wednesday afternoons, at the Columbia, will commence next Wednesday with the Hawaiian Islands as the subject.

JOHN T. WARDE.

CINCINNATI.

Happenings in the Ohio Valley—The Week's Bills—Items of Interest.

(Special to The Mirror.)

Cincinnati, Jan. 16.

Richard Mansfield in Cyrano de Bergerac opened at the Grand to-night. The advance sale last week resulted in receipts to the amount of \$10,000. The Lilliputians are underlined.

A very ambitious bill is offered at the Pike by the Neil Stock company, beginning yesterday in An Enemy to the King. T. Daniel Frawley, after the closing of his company in Kansas City, came East and passed through here last Monday with the scenery and costumes of the play. Manager Hunt at once decided to avail himself of the opportunity to get them. Frank Mathieu and Louis Payne, of his company, have important roles in the production.

Billy Clifford and Maud Huth, two exceedingly clever graduates of the vaudeville, are being seen at the Walnut in A High Born Lady. It enables them to introduce their well-known specialty, and they are assisted in the fun making by Fisher and Carroll, Sam J. Adams, the Escher Sisters, Bijou Russell, and others.

With the closing of his stock company Manager Brady has determined to convert the Star into a combination house, and it opened as such Sunday afternoon with Edwin Gordon Lawrence in the interesting drama For Her Sake. The audience was large and responsive. Florence Wilburham was the leading lady and she shared the applause with the star.

Heuck's has a success in When London Sleeps. It is under the management of James H. Wallick and it is acted by people who enter heartily into the spirit of the drama. The usual business will be done during the week.

Rosenthal will give a piano recital at the Odeon next Wednesday evening, Jan. 18.

The Dramatic Club of the Cincinnati School for Expression gave an evening of comedy at Northside this evening, with Jennie Mannheimer as director.

A small fire occurred at Heuck's Opera House early Saturday morning, but did little damage.

WILLIAM SAMPOSON.

ST. LOUIS.

Success of the New Giffen Stock Company—Bills at the Theatres—Notes.

(Special to The Mirror.)

St. Louis, Jan. 16.

The engagement of Richard Mansfield in Cyrano de Bergerac at the Olympic Theatre last week was very successful. At each performance there was a large attendance, and some nights there was only standing room. Mr. Mansfield's interpretation of the part was very fine. Last night the Lilliputians began an engagement, appearing in their latest success, The Golden Horseshoe. A big audience welcomed the mid-gets and the production was most elaborate and enjoyable.

At the Century Theatre the Bostonians drew crowded houses in The Serenade. Helen Bertram won golden opinions in the prima donna roles, and Jennie Bartlett Davis and Messrs. Barnabee, Broderick, MacDonald and the others in the cast met with equal favor for their good work. To-night their second week began, and the popular opera, Robin Hood, was put on, to be continued during the week.

The strong vaudeville organization, Hopkins' Trans-Oceanics, was the attraction last week at the Grand Opera House, and they played to good business. Yesterday afternoon the new stock company headed by Minnie Seligman opened in The Jilt. Two fine audiences saw the production, and all that the management promised by giving strong and artistic performance. Manager Giffen has certainly brought together

an admirable company. Hereafter only Sunday, Wednesday and Saturday matinees will be given. The Plunger, the play given at the Imperial last week, gave the stock company a good chance to do clever work, and each member took advantage of the opportunity. The attendance was large. Yesterday Camille was essayed by the company and two very fine performances were given.

The Stowaway proved a drawing card at Havlin's Theatre last week. Yesterday Murray and Mack opened to large audiences. Their farce-comedy work was of a high order and was thoroughly enjoyed.

The programme of vaudeville at the Columbia last week drew fine audiences. There was not a weak number in the entire list of artists. There was a repetition of good things in yesterday's bill. The attractions were Macart's dog and monkey circus, Beatrice Moreland and company, Deets and Don, Al and Mamie Anderson, Baby Lund, Almont and Dumont, Harry Thompson, and the kinodrome.

The Dainty Duchess Burlesque company did a good business at the Standard last week, and Manager Butler's many patrons got just what they wanted. Yesterday Harry Morris' Little Lamb returned after a couple of weeks' absence.

The Music Hall, which was opened last week by Manager Comstock at popular prices, had for its attraction the melodrama, Over the Sea, but the attendance was small.

The Russell Brothers company were to have played at Havlin's this week, but the date was canceled.

Louise Closser, late with the Greenwald Stock company of New Orleans, has been engaged by Manager Giffen to play juvenile roles in the Grand Opera House Stock company in place of Marie St. John, who was engaged but who is ill in New York.

Charles Salisbury will hereafter remain in St. Louis and personally manage the Columbia, since his syndicate has given up the Great Northern in Chicago. W. C. HOWLAND.

BALTIMORE.

What the Theatres Offer—The Stock Company Returns—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 16.

Julia Marlowe appeared at the Academy of Music this evening in The Countess Valesca. She was supported by William Harcourt, late of our Lyceum Theatre Stock company; John Blair, Mrs. Sol Smith, Katherine Wilson, and Frederick Murphy. During the week Miss Marlowe will be seen in As You Like It and Incomer. She will be followed by Jefferson De Angellis in A Jolly Musketier.

Primrose and Dockstader's Minstrels drew a full house at Ford's Grand Opera House. The performance is a clever one and was much enjoyed. The end men are George Primrose, Lew Dockstader, Lew Sully, and Jimmy Wall. The vocalists are Fred Reynolds, Charles D. Watson, Edward Nansen, Harry Ernest, John Perry, E. S. Carnes, Manuel Romaine, and W. H. Thompson. The orchestra is under the direction of Professor Latham. In the olio the Deonzo Brothers give a very clever exhibition of trick barrel jumping. James A. Herne will follow in Rev. Griffith Davenport.

Manager Albright's Lyceum Theatre Stock company returned to-night to the Lyceum Theatre after a week's absence and presented as the return bill that genuinely interesting play, Jim the Penman. John Flood gave an excellent rendition of the title role, and Jennie Kennark was at her best as Mrs. Ralston. John W. Albright, Jr., as Lord Dredcourt made an accomplished lover, while Beth Franklin was cast in the congenial role of Agnes Ralston. Scott Cooper made a bit last season in the part of Baron Hardfelt, which he repeated to-night. Percy Winter presented a finished and artistic Captain Redwood. John Craven was clever as Dr. Pettit. The play is well mounted, and the performance is even and thoroughly satisfactory. Next week, A House of Cards will be presented.

The Heart of the Klondike is the attraction at the Holiday Street Theatre, where it opened to a good big audience. The Stowaway will follow. Sousa will appear with his band at the Music Hall on Friday evening next. The soloists will be Maude Reese Davies, Dorothy Hoyle, Arthur Pryor, and Herbert L. Clarke.

Burton Holmes will deliver a course of lectures at the Music Hall, beginning next week.

The Boston Symphony Orchestra will be heard in concert at the Music Hall to-morrow night. Emil Sauer will be the soloist.

Henri Gressitt, of this city, formerly business manager for Robert Downing and Eugene Blair, is now with William West's Minstrels as a special advance representative.

During the absence of E. M. Dasher, business manager of A Day and a Night in New York, which played at Ford's last week, his duties were performed in an acceptable manner by Walter Dean, who was formerly associated with the management of the Academy of Music.

Rosenthal will give a concert at Ford's on next Monday afternoon. This will be his only appearance this season in Baltimore.

HAROLD RUTLEDGE.

THE STOCK COMPANIES.

At the Girard Avenue Theatre, Philadelphia, A Midnight Bell was presented by the stock company last week to excellent business. The new scenic effects from the brush of Artist Street were admired. Edwin Emery played Keene in his usual painstaking manner. Edwin Middleton was excellent as Martin. Joseph Kilgour played John Bradbury with dignity. George Tarsen made an amusing Deacon, and George Barber was a good Talbot. Gillett Ely, Frank Roberts, and Wilson Hummel were also good. Emma Madden, Daisy Lovering and Valerie Bergere shared the honors among the women. Carrie Thatcher, Alice Pennoyer, and Mary Kennan completed the cast. The school-room scene introduced Carrie Burbeck, a charming child dancer. A Black Sheep is the bill this week.

At the Théâtre Français, Montreal, week of Jan. 9, Lend Me Your Wife was presented to good houses. Special praise must be given to Harry W. Rich for his excellent work as Captain Tarbox. The rest of the cast comprised Hallett Thompson, Thomas J. McGrane, Walton Townsend, Morris McHugh, L. C. O'Brien, Nellie Callahan, Esther Moore, Annie Shindle, and Charlotte Deane, all of whom won favor. This week Captain Swift.

The stock company at the Columbia Theatre, Newark, N. J., continues to win golden opinions from the press and the public. Most of this company's productions are of modern comedy and drama successes. Last week The New South was the bill, with H. Coulter Brinker as Captain Fred and Una Abell as Georgia Gwynne. Both did exceedingly good work, while able support was given by Frank Richardson, Joseph Totten, Harry Burkhardt, Robert Neil, Virginia Jackson, and Amy Stone. Scenic Artist Elmer E. Swart paints new scenery for each production.

George E. Murphy is considering a proposition of Baltimore men to open a stock company next Summer on one of the coast islands. If satisfactory arrangements are made, he will open in June with a first-class company in modern dramas and comedies.

Howell Hansel has been engaged for leading man of the Grand Opera House Stock company, Indianapolis.

Photographs of Adele Block were distributed as souvenirs at the performance of the Salisbury Stock company, Milwaukee, last Wednesday evening.

Last week the Meffert Stock company played The Three Guardsmen to very large business. Special scenery was painted, and costumes made new for the play, and it was pronounced the best produc-

tion of The Three Guardsmen seen in Louisville in many years. It also served to further establish the fact that the Meffert's leading man, Oscar Eagle, is a romantic actor of the first rank. Both his Nord-deck and his Cyrano de Bergerac were good performances, but his D'Artagnan is far superior to any part he has ever played here. The local critics unite in praising him. C. F. Gibney created an excellent impression as Porthos. Charles McIlheny did his best work here as the Duke of Buckingham, while Adolph Lentini and Thomas M. Reynolds were seen to excellent advantage as Cardinal Richelieu and Louis XIII., respectively. Good work also was done by Alexander Gaden, William Warren, William A. Evans, and Oscar Handler. A Louisville boy, W. N. Webb, who has for some time been a member of the company, made a pronounced hit as Captain de Treville. Esther Lyon, as Anne of Austria, played the part to the life, and the gowns she wore were marvels of beauty. Helen Desmond gave a good performance of Lady de Winter, and Constance was played well by Kate Toney. A word of praise is due Horace Miller, the Philadelphia costumer, for the magnificent manner in which The Three Guardsmen was dressed. Colonel Meffert is justly proud of his stage force, headed by John Sivori, as they always furnish the best of stage settings. This week Rip Van Winkle is the bill.

Bart W. Wallace has been engaged for the Dearborn Theatre Stock company, Chicago, opening Jan. 22.

Sarah Truax scored as Pauline in The Lady of Lyons at the Eastable Theatre, Syracuse, last week. Her performance was declared the best of the year in Syracuse.

Edward Esmonde has won an enviable distinction with the Forepaugh Theatre Stock company this season, having been pronounced by a local critic the most competent actor in the company. As Surgeon Fielding in Held by the Enemy and as Blaise Tripault in An Enemy to the King, two widely dissimilar roles, he received special commendation.

H. Daniel Kelly has been especially engaged to assist in the production of Hoyt's A Tin Soldier at the Girard Avenue Theatre, Philadelphia, next week. He and his wife will resume their vaudeville work after this engagement.

Tom Quinn has been specially engaged for the production of Under the City Lamps by the Columbia Theatre Stock company, Newark.

MATTERS OF FACT.

Leander Blanden, playing the leading role in The Devil's Island company, has received the highest praise for his work during the recent appearances of that play in Boston.

Addison Pitt is at liberty owing to the closing of the My Sweetheart company. The press have been unanimous in praises of his work with this company.

The best vaudeville artists will always find time open for them at the Bijou Theatre, Toronto, the reliable vaudeville house of that city, managed by S. Robinson. Wilson and Smith are the New York representatives.

Frank Peters, with the James-Kidder-Warde company, is receiving many good notices for his able support to these stars. His Marc Antony is particularly praiseworthy.

John H. Oakes, musical director, may be addressed at 632 Girard Avenue, Philadelphia.

A strong vaudeville sketch of two characters with a capital part for a leading woman can be purchased by addressing Mary Shaw at 221 West Forty-second Street.

Single and double rooms at moderate terms are offered at 45 West Twenty-fifth Street.

W. E. Flack, manager for the Byrne Brothers' attractions, wants good people with strong acrobatic acts or doing strong dialect character specialty. People capable of playing parts will be given the preference. Mr. Flack may be communicated with in care of McVicker's Theatre, Chicago.

Three sisters who have had no experience seek engagement. Their address is P. O. Box 320, Mamaroneck, N. Y.

The Harter Brothers, managers of Harter's Opera House, Wabash, Ind., have good open time in February and March, and will play but one attraction per week.

Lillian Lawrence scored as Mrs. Augustus Billings in the Castle Square Theatre's production of Too Much Johnson last week. Her work was one of the features of the performance.

Easter week, the best week of the season at St. John, N. B., is open to a strictly first-class attraction. Worthy combinations can be accommodated with paying time by Manager A. O. Skinner.

The Toledo News, in speaking of Hattie E. Schell's performance in the leading role in The Heart of the Klondike, says: "She makes a very sweet heroine. The cleverness of her work smoothed over whatever little incongruities appear in the plot, and owing to her efforts the love story is made the dominant motive."

Dean Raymond, who filled a highly satisfactory engagement with Mr. and Mrs. Duxton in The Man Upstairs, is now open to offers for light comedy roles in a vaudeville sketch or combination attraction. He rendered a good account of himself with The Private Secretary last season.

The order for the wardrobe trunks for The Three Grenadiers has been placed by Manager McCormick with L. Goldsmith, Jr.

Three interior scenes of from twelve to sixteen pieces each, in which the woodwork and canvas are in good condition, will be bought for cash by "Artist," care this office.

C. F. Stevens, manager, says that Shanty Town broke all records on Jan. 4 at the People's Theatre, Toledo, playing to 2,775 paid admissions, and that many were turned away.

G. W. M. Hoof is the manager of a new theatre at Point Pleasant, W. Va., erected in place of the house in that town destroyed by fire.

Lincoln and Gillett are making a hit in their specialty with The Real Widow Brown (Eastern).

Tennessee's Pardner turned people away at Corday's Theatre, Portland, Ore., Jan. 2, and the big business continued all the week. This is the company's third trip of the Pacific Coast, and it has begun better than either of its predecessors.

Louise Draper, of Augustin Daly's company, is making rapid progress. Her work as Madame de Bulow in Madame Sans Gêne was complimented.

W. G. Collinge writes that Courtenay Morgan has played the banner week at popular prices in Jackson, Mich.

Josephine Sabel has been engaged for another week at Koster and Bial's. This is the second two weeks' engagement within two months that she has played at this house. These are her last appearances in New York prior to her departure for England.

G. A. Morrill, Jr., is now sole lessee and manager of the Grand Opera House, Norfolk, Va.

Miller, the Philadelphia costumer, is kept busy nowadays furnishing costumes for the many stock companies throughout the country. He is supplying the Meffert Stock of Louisville, the Schubert at Syracuse, Ralph and Robert Cummings at Toronto and Cleveland, the Woodward companies at Minneapolis, St. Paul, and Kansas City, and the Théâtre Français, at Montreal, besides the various stock companies playing Philadelphia. His costumes have brought forth many letters of congratulations.

Robert Parkinson and Mary Horne are recent additions to the Wilson Theatre company, No. 1, which is now in the twenty-second week of this season's tour.

The Elroy Stock company played Jacques' Opera House, Waterbury, Conn., Dec. 26-31 to 11,000 admissions, against strong oppositions. Manager Jean Jacques considers the company one of the best

popular-price attractions on the road and believes that Waterbury is in the front rank of New England cities, theatrically viewed.

Gussie Gardiner's portrait, recently printed in THE MIRROR, was reproduced on Christmas in the Los Angeles Herald. Miss Gardiner's Western tour has been most successful.

New Year's Day records: A. G. Field's Minstrels turned people away twice at Canton, O. The Gibney-Hoeffler company at Meadville, Pa., played to 1,200 people at the matinee and turned away hundreds at night. Haverly's Minstrels had "breathing room only" at the Great Northern Theatre, Chicago, under E. D. Stair's management. At the Jackson, Mich., Auditorium, the Courtenay Morgan company turned hundreds away, the house being sold out at noon.

Blondell and Fennessy will next season star Libbie Blondell in a new play called The Virginia Twins. The play will require two young women who look alike and whose voices are alike. The managers say that if they cannot secure a member of the profession who will fill the bill they will cheerfully send any young woman who meets the requirements and who is a novice to one of the best theatrical schools for a special course of training, and will pay a liberal salary for her stage services.

"The Sunny South So Far Away," Ed S. Jolly's latest song, has been received with applause whenever sung and it is likely to achieve as much popularity as "Bred in Old Kentucky."

Boyle and Graham, who are starring with A Jay in New York company, will be connected next season with The Star Boarder, in which they anticipate a continuance of their present remarkable success as fun makers.

Maud Nugent, the author of "Sweet Rosie O'Grady," was a special feature the weeks of Dec. 19 and Jan. 2 with Jerome's Herald Square Comedians. She has been meeting with pronounced success with this attraction.

One of the handsomest theatres in the South is the Auditorium, at Tampa, Fla., built by the Plant system. First-class attractions are wanted for the mid-Winter tourist season during January, February and March. Applications for time should be addressed to B. W. Wrenn at Savannah, Ga.

The Macaulay-Patton company will soon elaborate produce with new scenery and effects in Missouri, in which Nat C. Goodwin formerly appeared, with W. B. Patton in the leading part. William Macaulay left the stage on December 6 to take the management of the company. Wilbur Mack and Isabelle Fenton joined the company this week for specialties. The present roster is: William Macaulay, manager; W. B. Patton, Ben F. Mack, Eugene LaRue, Jack MacFarlane, George F. Moore, Bert Merket, Wilbur Mack, Raymond Bedell, Leroy Snyder, George M. Pay, Ida Florence Campbell, Lizzie Wilson, Anna Pomeroy, Isabelle Fenton, and Baby Beatrice.

The time held by T. G. Martinez, hypnotist, at Moberly, Mo., has been canceled by Manager P. Halloran.

Stetson's Uncle Tom's Cabin company did an S. R. O. business for two performances at the Grand Opera House, Harrisburg, Pa., last week.

The European Hotel, at Fargo, N. Dak., of which P. H. Cummings is the host, is conducted on the European and American plans, with special inducements to the profession.

According to reports the Pitman Stock company is winning golden opinions from press, public, and managers through New England. Return dates are being offered. A recent issue of the Lawrence (Mass.) Sun says: "Two of the largest audiences that ever crowded into the Opera House witnessed the opening performance of the Pitman Stock company yesterday afternoon and evening. Standing room was at a premium both at the matinee and night performance. . . . The company demonstrated the justice of its claim to the leading place among repertoire organizations, as it is, by all odds, the best ever seen here at popular prices."

Robert E. Stevens, who has been the business manager of Cumberland '61, will be at liberty after Jan. 25, owing to the termination of that organization's season on that date.

George Brennan invites offers for light comedy and character roles. He may be addressed care of this office.

The Mask and Wig Club of the University of Pennsylvania have announced their new burlesque production for this year. It is to be called Captain Kid, U. S. N.

C. P. Brunner, manager, wired from Springfield, O., yesterday that Shanty Town played to standing room Saturday night, and that the sale of balcony and gallery tickets was stopped.

Gracie Emmett will begin a season in vaudeville on Feb. 20.

OBITUARY.

MARIA ANDERSON.

Mrs. Maria Anderson, widow of David C. Anderson, the actor, and life-long friend of Edwin Booth, died of pneumonia at her residence in this city on Tuesday, Jan. 10. Mrs. Anderson was herself a member of the profession, although she did not embark upon her stage career until after her marriage with James Everhard, who was an actor of note at the old Olympic Theatre. Together Mr. and Mrs. Everhard appeared at this playhouse, and afterward joined William E. Burton's Stock company at the Chambers Street Theatre. During the early days of the California gold excitement they went to San Francisco, and it was there that Mr. Everhard died. After some time the widow married David C. Anderson, who was an old friend of her first husband. Mr. and Mrs. Anderson remained for some years in California and accumulated considerable property there.

When Edwin Booth built his Twenty-third Street Theatre he engaged Mrs. Anderson as a member of his stock company. This engagement brought Mr. and Mrs. Anderson back to New York, and they established themselves in a comfortable home where Mr. Booth was a frequent and ever-welcome guest. Upon the death of Mr. Anderson, twelve years ago, Mr. Booth erected a monument over his friend's grave in Greenwood Cemetery, and until the end of his life he continued to visit and befriend Mrs. Anderson. Among the treasures at the Players' Club is a silk quilt which was made by Mrs. Anderson when in her seventy-third year, and was given by her to Mr. Booth as a token of her appreciation of his never-failing kindness. Mr. Booth prized the gift very highly, and it now covers the bed upon which he died.

Mrs. Anderson survived all of her relatives with the exception of two nieces, between whom her property will be divided according to her will. She was nearly all of the players with whom she was associated in early life and had attained the venerable age of seventy-eight years.

The funeral services were held at her late home in Lexington Avenue on last Thursday morning. Among those present were Mr. and Mrs. J. Henry McGonigle, Charles Pope, Mr. and Mrs. Richard V. Harnett, and "Aunt Louisa" Eldridge. A number of beautiful floral tributes surrounded the casket. They were sent by Mr. McGonigle, Mrs. Harnett, Edwin Booth Grossman, and others.

The remains were interred in Greenwood Cemetery beside the grave of Mr. Anderson.

DION ROMANDY.

Dion Romandy, musical director, violinist and composer, died at his home in Los Angeles, Cal., on Jan. 3. Although little known in the East, he was held in high esteem by musicians and the public of the Pacific Coast and had, moreover, an enviable reputation in Europe. Romandy was born in Buda Pesth, Hungary, about thirty-six years ago. He studied at the Conservatory of Music there at an early age and after years of faithful work and study he came one of the instructors in the institution. He was in his youth a pupil of Eduard Remenyi. While still a youth he composed a number of marches which became popular in his native country. About ten years ago Romandy came to America as leader of Rosner's Royal Hungarian Orchestra. The organization appeared first in San Francisco and won an immediate triumph there. Romandy left the orchestra to accept an engagement as musi-

cal director of one of the San Francisco theatres. Later he held the same position at the Los Angeles Theatre, and while there was married. In 1894 he went to Denver, Colo., with an orchestra of his own and played during the season of '94-95 at the Tabor Grand Opera House. Two years afterward he returned to Los Angeles, occupied the musical director's chair at the Orpheum for several seasons, and later took charge of the Burbank Theatre Orchestra. In his art Romandy never attained the place that he deserved. His technique was wonderful and his knowledge of music thorough. On the other hand he displayed little originality in his compositions, which were, for the most part, designed to please the masses. However, he left behind several serious works that will live and make for his fame in years to come. It is interesting to note that when Remenyi fell dead on a San Francisco stage some time ago he was performing Romandy's "Old Glory." The dead musician was a member of the Elks and the Musical Union, and other societies, under whose auspices the funeral was held. Romandy leaves a widow and two children and a host of friends to mourn his passing.

NOTES.

Angelique Ravel died on Jan. 10 in New York city, aged eighty-five. She was a member of the famous Ravel Troupe, who were the first to introduce pantomime performances in this country. Her brothers were Gabriel, Jerome, Antoine, and Francis Ravel. She is survived by her daughter, the wife of Mart W. Hanley, and who before her marriage was well known on the stage as Marietta Ravel. Mrs. Hanley came from Toronto to attend the funeral.

John J. Hannon, aged forty-four, died at Columbus, Ohio, Jan. 6, from pneumonia. He had appeared with Edwin Booth and Thomas W. Keene and was in the first production of Held by the Enemy and in Lights and Shadows at the Standard Theatre in 1888. In 1891 he retired from the stage owing to loss of voice, and established at Columbus a school of elocution and oratory, which he left in a flourishing condition.

Mrs. William Delavay (Mattie Coupe), one of the Coupe Sisters with Al. Reeves Burlesque company, was found dead in her room at a Paterson, N. J., hotel on Jan. 10. She had been suffocated by gas escaping from a heater, and her death is believed to have been caused by accident. Her husband, a vaudeville performer playing in this city, was summoned.

Mrs. Mattie Delavay, known as one of the Coupe Sisters, was found dead from asphyxiation at the Bijou Hotel, Paterson, N. J., on Jan. 10. She was a member of Al. Reeves' Burlesque company, and was a very bright and attractive girl. She was the wife of William Delavay, of Delavay and Fritz. He took charge of the remains.

Jonathan Cole died on Jan. 12 at Portland, Me., aged seventy-nine years. For fifty years he had been prominent as a bandmaster, and he led the band of the Seventh Maine Regiment in the Civil War. Later he was bandmaster of the Sixth United States Infantry.

Effie Seymore, who had many friends in the profession, died of consumption at the home of her mother in Great Neck, L. I., on Jan. 2. The deceased retired from the stage some time ago on account of ill health.

William Howell Seymour died at St. Elizabeth's Hospital, Dayton, Ohio, on Jan. 7, of heart disease. He said that he was of English birth and that he had supported the late Thomas W. Keene. The remains were interred in the public burying grounds.

Laura Gundersen, considered the greatest Norwegian actress, died at Christiania on Dec. 23. She had won great success in a large repertoire, including the plays of Shakespeare and Ibsen. She was sixty-six years old.

Charles J. Vogel, formerly manager of the Grand Opera House, Steubenville, Ohio, died in that city Jan. 12, of pneumonia. He was thirty-three years old and was city bill poster of Steubenville.

Mrs. Sarah Lemon Pruette, mother of William Pruette, died at Washington, D. C., during the present week, at an advanced age. She was a sister of Helen Lamont, the prima donna.

J. L. Hooper, formerly manager of the Academy of Music, Roanoke, Va., died at Washington Jan. 8, of pneumonia.

Joseph Havlin, father of Manager J. H. Havlin, died on Jan. 10 at his home in Covington, Ky.

The mother of David Belasco died on Jan. 12 at her home in San Francisco, Cal.

George E. Murphy, dude.*.

Born.

BEWLEY.—A daughter to Mr. and Mrs. Harry Bewley (Violet Barney), on Dec. 22.

DREW.—A son to Mr. and Mrs. Frank Drew, at Cleveland, Ohio, on Jan. 3.

MARTIN.—A son to Mr. and Mrs. George E. Martin (Harriett Williams), in Boston, Mass., on Dec. 30.

Married.

BRADY—GEORGE.—William A. Brady and Grace George, in New York City, on Jan. 8.

CALDER—GILSON.—John D. Calder and Gertie Gilson, in Louisville, Ky., on Dec. 27.

DE VERE—STEVENS.—Theodore Smith De Vere and Josephine Edith Stevens, at Bangor, Me., Jan. 8.

DOUD—MILLS.—John R. Doud and Mai Mills, at Youngstown, Ohio, Jan. 11.

SETTLE—BROOKS.—W. S. Settle and Louise Brooks, at Paris, Tex., Jan. 4.

VAN DE CARR—MILLARD.—John E. Van De Carr and Emma Frances "Midge" Millard, in Brooklyn, N. Y., on Jan. 10.

WILKERSON—FOSTER.—N. A. Wilkerson and Mamie B. Foster, at Mt. Sterling, Ky., Jan. 8.

Died.

ANDERSON.—Maria Anderson, in this city, of pneumonia, on Tuesday, Jan. 10, aged 78 years.

COLE.—Jonathan Cole, at Portland, Me., on Jan. 12, aged 79 years.

DELAVERIE.—At Paterson, N. J., on Jan. 10, Mattie Delavay (professionally known as Mattie Coupe), aged 24 years.

DELAVOY.—Mrs. William Delavoy (Mattie Coupe), at Paterson, N. J., on Jan. 10, of asphyxiation, aged 25 years.

GUNDENSEN.—Laura Gundersen, at Christiania, Norway, Dec. 23, aged 66 years.

HARMON.—John J. Harmon, at Columbus, Ohio, Jan. 6, of pneumonia.

HAVLIN.—Joseph Havlin, at Covington, Ky., on Jan. 10.

HOOPER.—J. L. Hooper, at Washington, D. C., on Jan. 8, of pneumonia.

MCCARTHY.—Dan McCarthy, aged 38, on Jan. 15 at New York city, of cirrhosis of the liver.

PRUETTE.—Sarah Lemon Pruette, at Washington, D. C.

RAVEL.—Angelique Ravel, on Jan. 10, at New York city, aged 85.

ROEMER.—Fritz P. B. Roemer, at Flatbush, on Jan. 16.

SEYMOUR.—Effie Seymore, at Great Neck, L. I., on Jan. 2, of consumption.

SEYMOUR.—William Howell Seymour, at Dayton, Ohio, on Jan. 7, of heart disease.

VOGEL.—Charles J. Vogel, at Steubenville, Ohio, Jan. 12, of pneumonia, aged 33 years.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

THEIR INTERESTS ARE MUTUAL.

THE MIRROR has received a letter from a local manager, who does not wish to disclose his name, to the following effect:

As I read every line of THE MIRROR upon its arrival, I am aware that aside from its many useful and valuable qualities it is also freely used as a refuge by the man with more hard-luck stories and tales of woe of various kinds than he can contain. He must tell them somewhere. Life is too short to tell them to one or two men at a time, and thus he addresses the theatrical multitude through THE MIRROR.

I wish to furnish a little tale of woe. I am lessee and manager of a theatre in Illinois. I have received letters from several theatrical persons, who have declared that I could not manage an electric door bell; but let that pass. For this month of January, 1899, I had booked attractions for the 4th, 10th, 12th, 16th, and the week of the 23rd. The first date was filled, as was the second; but on Jan. 2 I received a telegram from the company booked for the 16th to cancel. The contract provided for cancellation because of sickness in or accident to the company only. I had refused to book four companies near the 16th for fear of injuring the business of the company that thus arbitrarily canceled. I tried to get some other attraction, but was unable to do so. I telegraphed back that I would not cancel, except upon payment of \$50, to reimburse me somewhat for the consequent loss.

On Jan. 7 I received a letter from the company booked for Jan. 12, cancelling its contract. To this company I sent the same reply. The former company, in response to my telegram, offered to play me "later." The latter company informed me that I would get only disagreeable notoriety by making useless trouble. Neither had a right under the contract to cancel. I was left for two weeks without an attraction, as I had been considered of those I had booked and was careful not to make too many engagements in advance. Am I right or wrong in enforcing the payment of the claims I have made in these cases to the very limit of my resources?

Complaints from local managers of cancellations of contracts by traveling managers frequently come to THE MIRROR, as well as complaints from traveling managers about cancellations by local managers. In justice, however, it may be said that the former class of complaints are the more numerous. This is so because the "interest" of the traveling manager is more often furthered at the moment by his cancellation in order that he may make a more favorable contract with another or secure a booking for a given date in a better town than may have been closed to him when the date canceled was made. Local managers, it seems, more uniformly stand to their contracts than traveling managers, perhaps because their opportunities to break them to advantage are fewer. In any case, there is a laxity of business integrity on both sides that would not be tolerated in any other kind of business, and this is plainly to the discredit of the theatrical business.

The interests of local and traveling managers are mutual, and a greater degree of integrity should be observed by both. Of course, the sources of complaints of this sort are the minor traveling companies and the smaller—generally the one-night stand—theatres. In the more important fields of the theatre there is a closer observance of the rules and amenities of business that prevail in the outside world. Every person engaged in a regular business, if he wishes to continue in it with increasing profit and honor, deals squarely with his fellows. And square dealing is as great an essential in the business of the theatre as it is in any other business. Lax as the minor affairs of the theatre are in conduct, however, it is not possible for a wrongdoer steadily to continue wrongdoing to his profit. It sometimes happens that a theatrical person who may be defrauded or injuriously treated by another theatrical

person will figuratively turn the other cheek and permit the defrauder to abuse him again—something inconceivable of any other class of business men—but the person in the theatrical business who does not do unto others as he would have others do unto him, but rather "does" others on the theory that others will otherwise get the best of him, finally comes to grief. The man who, for instance, cancels his bookings under a solely selfish impulse may by specious arguments and plausible representations get dates repeatedly from his victims. But finally the worm will turn and he cannot get dates. This is as it should be, but it does not happen early enough. A manager—local or traveling—who deliberately cancels a contract solely because he himself may profit by cancellation should be turned from as a dishonest man and driven out of business. Any person in outside business who should act in a similar way would soon find all hands turned against him.

The greed of many local managers in small places, where few attractions should appear, in booking too many attractions and then trusting to fortune for themselves with no regard for the traveling managers, has also been often illustrated in THE MIRROR. The manager who sends the foregoing account of his experiences is not that sort of a manager. According to his story, he looked carefully that his attractions might fare well, yet several of them canceled their contracts. It may be guessed, also, that he is not the sort of manager that would be fooled twice by the same person. If there were more of his kind, there would be less complaint against local managers and fewer selfish and arbitrary cancellations by traveling managers. He seems to be justified in seeking any redress legally possible to him for the bad faith of those upon whom he depended, whose interests he evidently studied while he studied his own, recognizing the fact that there was mutuality in them.

A NOTABLE NEW FEATURE.

NEXT week THE MIRROR will introduce a new feature that will add another element of interest to this journal. Arrangements have been made with CARLO DE FORNARO, the caricaturist, whose work in various metropolitan journals has attracted wide attention, for a series of caricatures of leading American actors.

Mr. FORNARO is unquestionably the cleverest artist of his class now using a pencil in this country. It is doubtful if there is a journalistic caricaturist in Europe whose work surpasses Mr. FORNARO's for combined originality of treatment of a subject, humor and verity. His work is never brutal, and it has qualities of vigor and novelty that make it more effective than is the work of other great caricaturists that often offends the peruser as well as the subject.

As JOSEPH JEFFERSON is the dean of the theatrical profession, to him belongs the honor of first portrayal in the series. A caricature of Mr. JEFFERSON will be found in the next MIRROR. Aside from their momentary interest, these pictures will have a special value to collectors, who already have exhausted all possibilities of serious and character portraiture of favorite players. This enterprise of THE MIRROR is in line with the policy that has made it the leading dramatic journal, and no doubt will be appreciated by its readers both in and out of the profession.

A GREAT SEASON.

THE theatrical season continues generally as prosperous as it promised to be at the opening, and it will probably prove the best ever known in the United States.

In some parts of the country, of course, there is less business than in others, but generally the theatre is reflecting the wonderful prosperity of the nation. Business has not been as good as was expected in some parts of the South, and the Northwest has suffered from an excessive number of companies. This may not be said of other quarters, however, for as a rule there do not seem to be enough attractions to meet the demand. This may be verified by the unusually large number of "houses dark" found in THE MIRROR's incomparably correct and comprehensive reports.

The business in New York thus far this season has been phenomenal, and in line with it have been an unprecedented number of successful productions. But there cannot be too many of the better sort of plays to fill the wants of the public, and the greater number of such plays there are put forward the higher becomes the standard for future dramatic work and venture and the more certain the failure of unworthy offerings.

One thing that tempers gratification over the material success of the theatre at this

time is the number of reprehensible offerings that in New York have prospered equally with or perhaps in a greater degree than offerings against which nothing may be said. A reason for this has been pointed out by THE MIRROR. And it is hoped that the encouragement with which stage indecency has been received here will be foiled by disapproval throughout the country of such meretricious performances as meretricious management may seek to enjoy continued profit from after their ephemeral metropolitan novelty has been exhausted.

PERSONAL.



GROSSMITH.—Weedon Grossmith, whose latest portrait is printed above, is not so well known in America as his remarkable comedian relative, George Grossmith, or even George, Jr., who came over with The Shop Girl, but his fame in England is enviable, indeed.

MARCHESE.—Blanche Marchesi, daughter of the famous vocal teacher, Madame Marchesi, arrived last week from Europe for concert tour of America.

STRAUSS.—Johann Strauss, Jr., nephew of the "Waltz King," has successfully produced at Vienna an operetta, The Cat and the Mouse, the libretto being borrowed from Scribe's comedy, The Ladies' War.

BARNA.—Marie Barna, the California prima donna, is at the Langham Hotel, in this city, recovering from an attack of pneumonia. She will sail soon to appear at the Dresden Court Theatre, and will sing at Bayreuth next Summer, at the request of Frau Wagner.

BERNHARDT.—While making the ascent of Mount Vesuvius recently Sara Bernhardt was so delighted with the magnificent views of the surrounding country that she determined to build a villa on the slope of the mountain.

FRAWLEY.—T. Daniel Frawley is resting in this city after the long season with his company in the West. He will remain here for an indefinite time.

ZANGWILL.—Israel Zangwill has completed the scenario of his play, The Children of the Ghetto, which will be produced in October at the Herald Square Theatre.

ARTHUR.—Julia Arthur filed a bond last Thursday to secure the release of her scenery and properties, which had been held at Wallack's Theatre under attachment. Miss Arthur will resume her tour next week in Boston.

NILSSON.—Christine Nilsson has revisited her childhood haunts at Snugge and Cottlosa and Lofholt, and has distributed gifts among the friends of her youth.

CRANE.—William H. Crane will appear at Wallack's next October as Governor Peter Stuyvesant, in a comedy of New Amsterdam in old Dutch days to be written by Bronson Howard and William Matthews.

BRADY.—William A. Brady and Grace George were married on Jan. 8, at the Roman Catholic Church of St. Thomas, in this city.

PATTI.—Madame Adelina Patti and Baron Cedarsstrom will be married on Jan. 25, at Brecon, Wales, where the townspeople are preparing for a public celebration in honor of the event.

ROBERTSON.—Forbes Robertson will play an engagement in Paris in March.

STONE.—Amelia Stone has been temporarily absent, through illness, from the cast of The Forty Thieves at the Drury Lane, London.

HOFFMAN.—Maud Hoffman will have an important role in the production of What Will the World Say? at Terry's Theatre, London, Jan. 26.

BLAIR.—Eugenie Blair has arrived in town from her country place near Washington, and is rehearsing for her tour in A Lady of Quality.

BARRYMORE.—Maurice Barrymore is said to be in ill health and was under physician's care last week.

BEANE.—George A. Beane has been transferred from A Stranger in New York to originate a new character, Colonel McCormick Valentine, in Hoyt's new farce, A Dog in the Manger. This is the fifth part written by Mr. Hoyt for Mr. Beane.

CLAXTON.—Kate Claxton retired from the management of the Park Theatre, Brooklyn, on Saturday, after three unsuccessful weeks. Miss Claxton's first managerial venture is said to have lost \$1,500 during its last fortnight.

FILKINS.—Grace Filkins has been engaged to play the leading female role in George H.

Broadhurst's forthcoming drama, The Last Chapter, in which Katherine Grey had been announced to appear.

POTTER.—Mrs. Potter has regained her health and reappeared on Jan. 9 with Beer-bohm Tree at Her Majesty's Theatre, London.

THE EPICUREAN BURROS OF OURAY.

F. W. Stair, managing Kelly and Mason in Who is Who? has reported a unique condition of things in the Centennial State. "A certain advertising agent," he writes, "sent some commercial work to the bill poster at Ouray, Colo., to be posted and, while on a tour of inspection, he visited that town and not finding the paper up he went to the bill poster to inquire the reason.

"The bill poster announced extenuation that the burros in the town had ruined his business by eating the paper off the boards almost as soon as it was posted, but that he had interested the Mayor and the Common Council and that they had promised to enforce the animal ordinance on Jan. 1. The bill poster said that he would resume bill posting on Jan. 2."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Nov. 2 to Nov. 30, 1898.

A GUNPOWDER PLOT. By C. O. Burton and Frank M. Bicknell.

IRIS. By Pietro Mascagni and Luigi Illica.

AN ITALIAN ROMANCE. By Charles W. Tackenberg.

THE LITTLEST GIRL. By Robert Hilliard.

A ONE-NIGHT STAND. By C. F. Hancock.

ONE OF THE OLD GUARDS. By H. Lacy.

ONLY A BOY AND THE BATHING GIRL. By Gus Gave A. Stryker.

THE ORIGINAL BABY IN THE CRADLE. By Edward Miles.

SCHNITZ VAICH ME SOAK. HEINY! By A. A. Shearer.

AN AFFAIR OF HONOR. By Juliette Perle.

A MAN OF MYSTERY. By M. E. Swan.

OLD GLORY IN CURIA. By Thomas R. Beatty.

THE PRINCESS OF PATCHES. By M. E. Swan.

A WOODMAN SOLDIER. By G. E. Brockbridge.

BACK TO THE OLD HOME. By E. D. Coleman.

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A COCKNEY LANDLADY. By R. B. Hayward.

A CRUSHED GERANIUM. By Walter E. Stone.

AN ENGLISH TRAIN SKETCH. By R. B. Hayward.

HEUNG HAM! By George Bech.

HER ROYAL HIGHNESS. By Basil Hood and Walter Slaughter.

THE LAMP-LIGHTER OF NEW YORK. By Herbert Kelle Boston.

NOVEMBER'S CROWN. By Alice Cook Fuller.

PIAZZA LAMBS. By R. B. Hayward.

THE ROYAL STAR. By Francis Richardson and Clifton Bingham.

THE SHOP GIRL. By R. B. Hayward.

A SOCIABLE SEAMSTRESS. By R. B. Hayward.

STRENGTH. By Paul Maurice.

A TRAM BABY. By R. B. Hayward.

THE TWO INVITATIONS. By Harry Carleton Edwards.

ALL A MISTAKE. By W. C. Parker.

BLACKMAIL. By S. Dessau.

A FAMILY AFFAIR. By S. Dessau.

THE CORNUCOP. By S. Dessau.

NOT PLEASE, BUT A SWORD. By Katherine von Harlingen.

LA QUESTION D'ARGENT. Edited by George N. Henning.

REDEMPTION. By S. Dessau.

SECRET SERVICE. By William Gillette.

TWO FRIENDS. By Sydney Sommers Toler.

A SHOP FOR MARRIAGE. By Thomas Washington Wharmby.

THE STORY OF OLD GLORY. By George Adolph Sahlin.

THE WITCH OF CASTLEMAINE. By T. R. Marsden.

THE YOUNG REV. CHICKLOVER. By Malcolm Nicolson.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. R. HAYNES, Louisville, Ky.: Kathryn Price died at Brockton, Mass., on Dec. 20, 1899.

THOMAS McCLELL, Boston, Mass.: Edgar Fawcett is the author of A False Friend.

C. M. BATES, Providence, R. I.: A theatre called the Herietta was dedicated at Columbus, O., Sept. 1, 1892.

HORACE D. WILSON, Philadelphia, Pa.: The San Francisco Minstrels played in New York city at the theatre now known as Sam T. Jack's.

F. W. DUSENBURY, Chicago, Ill.: From your description of the plot the play was presumably Margaret Fleming, by J. A. Herne.

BENJAMIN H. REILLY, New York city: Jean and Edouard De Reszke first sang in this country season of 1891-1892.

W. W. JOHNSON, Atlanta, Ga.: Katherine Clemmons appeared as Nina in The Lady of Venice at the Fifth Avenue Theatre on Feb. 12, 1894.

P. B. DE LANCY, Grand Rapids, Mich.: Charles E. Evans began to manage the Herald Square Theatre on Sept. 17, 1894.

G. L. D. San Francisco, Cal.: The matter would have to be put to a legal test in the courts. There is no precedent so far as we know.

G. M. COOPER, Palatka, Fla.: 1. The play in which Maurice Barrymore made his stellar debut was called Rockless Temple. 2. The author of the play is Augustus Thomas.

CLINTON FITCH, Indianapolis, Ind.: Josephine, Empress of the French, was first produced in New York city at the Broadway Theatre, on March 17, 1890.

F. D. H., Chattanooga, Tenn.: It was the memorable production of The Bathing Girl, which vanished forever from New York city after one night's performance at the Fifth Avenue Theatre, on Sept. 2, 1895.

W. R. KNEELAND, Allegheny, Pa.: Some years ago the Donaldson Lithographing Company, of Cincinnati, O., endeavored to introduce a telegraph code for the use of theatrical managers and others.

OLD THEATREGOER, New York city: Yes, J. R. Thomas, the song writer, was on the operatic stage for a short time when he was a young man. He was with the Sognin Opera company in the early fifties.

N. V. G., New York city: Charles Mathews, Jr., first appeared on the London stage on Dec. 7, 1835, as George Rattleton in his own farce, The Humpbacked Lover, and as Tim Tiddle in The Old and Young Stager.

HENRY R. DALTON, Washington, D. C.: Yes, a play called Blue Eyed Susan was produced about six or seven years ago in London. It was written in collaboration by G. R. Sims and Henry Pettit.

DAVID I. KINGSTON, Baltimore, Md.: The plays of the Mulligan series include The Mulligan Guard Surprise, The Mulligan Guard Ball, The Mulligan Guard Picnic, The Mulligan Guards' Christmas, The Mulligan Guards' Nominee, and Mulligan's Silver Wedding.

O. W. H., en route: Carl Hermann, as the successor to Goldmark and Corried, is the sole owner of The Lost Paradise, and no one else has a right to use the title "Lost Paradise." Consequently you could not present another play under the name of "Lost Paradise" without rendering yourself liable to legal prosecution.

THE USHER.



The wholly unwarranted newspaper effort to pauperize Sir Henry Irving and then raise a public subscription for him has been abandoned.

This movement may have had journalistic "enterprise" for its basis; or it may have had an honest but injudicious desire to fly to the rescue of a great actor-manager; or it may have been an indirect method whereby Irving was to be belittled in the interests of a theatrical speculator; or it may have been due to any other cause. But whatever its impulse, it was a painful and ill-advised and wholly uncalled-for movement.

Reports of Irving's continued progress toward complete health arrive from Bourne-mouth, and the happy news is confirmed that he will reappear at his own theatre in London at Easter.

A more representative gathering of actors and their friends has never been seen in this city than that at the semi-centennial celebration banquet of the Actors' Order of Friendship in Delmonico's on Sunday night. One of the speakers said he "had never looked upon a handsomer group of men." Nearly all the leading actors now in this vicinity were present, and many of the younger men loomed into prominence: rubbed elbows and exchanged pleasantries with representatives of the older generation.

The speeches were interesting, the comradeship perfect, and the members of the Actors' Order can cherish for a long time the grateful recollection of a function which for dignity and interest has not been surpassed by any similar foregathering of stage people.

In common with all who were present I shall not soon forget the speech of the veteran J. B. Roberts in response to the toast "The Palmy Days of the Drama."

This octogenarian, the second oldest living actor in this country, recalled the grandeur of Forrest and Cushman, urged the young men of the stage to bestow more study than is customary upon rhetoric and elocution, and illustrated the force of his observations by several specimens of declamation in the style of long ago. The fire and the passion with which this old actor delivered the curse from Lear was stirring and evoked cheers.

As Bronson Howard said later, Mr. Roberts belonged to a time when actors played the colossal characters of tragedy, and acting was studied from acting; whereas to-day actors represent living characters and the source of their studies is human nature.

Still, the veteran's passionate appeal for the return of the glories that have gone was dramatic and impressive. Within his horizon there is no appreciation of the progress that has been made toward an approximation of nature in acting; yet his advice to the players, like that of Hamlet, has a perennial value, particularly if we are to see a return to the boards of tragic acting.

The department-store style of management has produced some extraordinary features, but none more extraordinary than is found in its press work.

The first duty of a department-store manager's press agent is, of course, to learn to lie consistently and persistently with reference to his employer's receipts, and the changes are rung on this subject with astonishing versatility.

Perhaps the most remarkable aspect of the systematic and scientific effort to surround every attraction with a rosy and illusive atmosphere of prodigious success is the fact that neither the press agents nor their employers have yet learned the very palpable truth that the public is not deluded by fabrications of this kind, and that stories of box-office receipts in no way draw the public to the box-office.

But occasionally the press agent ventures into other fields of exploitation, particularly such as he considers appropriate to the character of the particular attraction he happens to be promoting. One of these geniuses is furnishing the press matter for Catherine. Here is a specimen of his labors from one of last Saturday's Boston papers:

One of the delights of the performance of Catherine at the Museum is the brilliant intellectual and social quality of the audiences. Not only will the person who attends see on the stage a pageant of polite manners and graces as they are found in their highest estate, when worn by men and women of sturdy worth and inborn courtesy, but he will find himself sitting among just such folk as the players are mimicking. There is a profoundly comforting atmosphere of breeding and elegance about the whole function.

It is refreshing to learn that one of the delights of the performance is the intellectual

quality of the audience, and the press agent's promise that the person who goes to see Catherine will find himself surrounded by precisely the sort of people that are being represented on the stage is "profoundly comforting." The manager that can advertise confidently an atmosphere of brilliant intellectuality in the front of the house as one of the attractions of his play is singularly favored.

It is not generally known that before Nathan Hale was accepted for production by N. C. Goodwin it had been in the hands of a couple of managers, one of whom paid a forfeit of \$2,000 for not producing it. Mr. Goodwin saw the artistic and popular possibilities of the piece without prejudice, although it had been turned down by these men.

Before he brought Nathan Hale to this city Mr. Goodwin heard many gloomy prognostications from his friends and would-be advisers. They were confident that its success in Chicago and Boston was not to be taken as an augury of its reception in New York. On the contrary, they asserted that it would not do for the metropolis.

This did not disturb Mr. Goodwin's confidence, however, and that confidence is being gloriously justified by the drawing qualities of Nathan Hale. The receipts of his present engagement are not only the largest Mr. Goodwin has ever had in this city, but they are the largest that he has known during his entire stellar career, covering a period of more than twenty years.

Those managers and their newspaper employees who sneer at the American drama and ridicule its pecuniary side will be surprised to learn that Mr. Goodwin in the past ten years has paid more than \$120,000 in royalties to American dramatic authors, and has found his transactions with them highly profitable.

A London friend writes me that Haddon Chambers' new play, The Tyranny of Tears, is to be produced the middle of next month, when Charles Wyndham returns from his holiday.

The play is peculiar in that it is a comedy with only five speaking parts. The central character is based on a popular contemporary novelist.

Hall Caine again?

When a man writes or produces a nasty play he shields himself behind the convenient excuse that it is a "problem" play—just as the exploiter of music hall impropriety invariably takes refuge in the plea of "art."

The manager of The Conquerors classified it as a "problem" play, although there was no problem in it except how a woman could fabulously imagine during a whole act that she had been subjected to outrage.

The real problem plays are the plays of Ibsen and his disciples, of the younger Dumas, of Sudermann, and of Shakespeare. Shakespeare and Dumas grappled the great and vital questions of life and made their expositions dramatic as well as ethical. Ibsen's cruel literature repels the Anglo-Saxon public, but he treats social problems powerfully and with fine purpose.

It is absurd for any one to confuse or to class with the purpose plays of the great writers—intellectual, serious-minded men, moved by the desire to better human conditions and amend glaring inequalities of the social system—the muck and nastiness that is shoveled on the stage from time to time for no other purpose than to attract by audacity the numerous class that possesses a morbid and sensational appetite for unwholesome sensation.

AN UNFORTUNATE ENCORE.

Louise Hepner retired from the Jack and the Beanstalk company at the close of the Chicago engagement, Jan. 7, and came immediately to New York. A few days after her arrival she said to a *Mirror* man:

"I am sorry that so much has been printed in the papers about my resignation from the Jack and the Beanstalk company. It all came about through an encore that was not taken up quickly enough one night by the musical director. After the applause subsided he rapped for a repeat, and I did not care to sing it so tardily. This led to a misunderstanding with the manager, who would not listen to my side of the story. I was placed in a very unpleasant position and thought it best to resign. That is all there is to the story, except that I remained with the company until my place was filled, although according to my contract I could not have been compelled to do so. The members of the company and I parted the best of friends."

"I have had a good offer to go into vaudeville. I promptly declined it. I am now considering two light opera propositions. But I am so glad to be back in New York," concluded Miss Hepner, with a smile, "that I have had no mind to worry about engagements."

THE STANHOPE-WHEATCROFT SCHOOL.

The first students' matinee of the Stanhope-Wheatcroft Dramatic School for the season of 1898-99 will take place on Thursday, Jan. 26, at the Madison Square Theatre. Mrs. Wheatcroft will present a new one-act drama by George Totten Smith, entitled *At Sundown*, and two original sketches by Carrie V. Schellermann, entitled respectively *The Jacqueminot Rose* and *The Beggar King*. The performance will end with scenes from Shakespeare and Sheridan, which will demonstrate the versatility of the students in legitimate lines of dramatic art. Owing to the increase in the number of students in this popular school Mrs. Wheatcroft has been compelled to add to her force of instructors, and has secured the services of Rosa Rand, who has been connected with successful stars during a long professional career. For several years she has been giving private instruction and coaching many professionals in sketches and special scenes, in which line of work she has met with remarkable success.

A CHAT WITH A CARICATURIST.

In *THE MIRROR* next week will be printed the first of a series of caricatures of eminent American actors, drawn by Carlo de Fornaro. While arrangements for this work were in progress a representative of *THE MIRROR* had occasion to visit the artist at his studio, and drew Mr. de Fornaro into a conversation regarding himself and the products of his pencil.

"The art of caricature in its highest form seems but little understood in this country," he said. "We have plenty of cartoons—most of them political and many of them brutal—but the real caricature, that exhibits by a few simple lines the habitual expression of a face, is not as yet greatly in vogue on this side. The art is best appreciated, I think, in Italy and France. Outside of those two countries one can count on one's fingers the true caricaturists now living."

"You are an Italian, are you not?" "Not by birth," answered the artist. "My native land is Upper India, though by blood I am Italian and Swiss. During my early years, which were passed in Rudyard Kipling's country, I picked up some idea of Hindoo art and learned, in a small way, the simple, direct methods of expression employed by the native painters. Their style is quite like the Japanese—strong in its simplicity."

"Did you receive your artistic training altogether in India?"

"No, indeed. At the age of ten I was sent to Italy to school; then to Switzerland to study engineering. After my graduation I returned to India, but instead of devoting my time to my newly acquired profession I painted pictures and decorated the interior of every bungalow on my father's tea plantation. I spent several years there, enjoying again the wonderful scenery and the brilliant foliage of my native place. All these things I endeavored to reproduce on canvas. Then I went to Munich to study European art. But some of my relatives were anxious to have me enter a business career, and induced me, after much urging, to accept a position in a large mercantile establishment in Chicago. Yes, I migrated from Munich to Chicago! I became a hardware merchant!"

The incongruity of this situation can be thoroughly appreciated only by those familiar with Mr. de Fornaro's artistic face and bearing. The reporter managed to hide a smile by hastily inquiring how long the mercantile career lasted.

"My connection with the establishment lasted," responded the artist, "upon a day when I could not resist the temptation to draw caricatures of the two proprietors. One was tall and slender, the other short and stout, and I assure you that they were ideal subjects. The drawing was such a success that my resignation was asked for immediately, and both of my employers advised me to devote my talents to art work rather than to the hardware business. I acted upon the suggestion at once and during the next twelve months drew caricatures of every prominent citizen of Chicago for the local papers."

"Were any of them as vigorously unappreciative as the two hardware merchants?" inquired the *Mirror* man, sympathetically.

"Oh, yes! There was one man—a 'man about town,' as you say here—who warned me that if his likeness appeared in my collection he would shoot me. The caricature did appear—and, as you see, I am not dead. It was all a bluff."

"Bluff?" suggested the reporter.

"That is it—bluff!" exclaimed Mr. de Fornaro. "I have not yet learned the American tongue perfectly, you perceive. It was a grand bluff. But let me explain here that to an educated person a true caricature is never in the least offensive. It simply displays the characteristics of a man, and by exaggerating them brings to view oftentimes the best qualities that are expressed in his face. You do not fancy that any of those men who were caricatured by Hogarth and Thackeray were offended? No. They probably appreciated the humor more than any one else did."

"In my own experience I have found that a true caricature is as pleasing to most people as is a good portrait. In Washington I made drawings of many noted men—Senators, diplomats and officers of the army and navy—and I did not meet one whose sense of humor was so dull that he could not enjoy a caricature of himself."

"Will you tell me something of your method of work?" asked the *Mirror* man. "You surely cannot ask a man to pose for you."

"Oh, no! That would be rather too hard. I simply study the man's face and figure as closely as possible when he is quite unaware of any such scrutiny. I try to get a distinct image in my mind. Then gradually the caricature grows—the strongest features become more and more prominent while the weaker features fade. At last, by the time I am ready to put the image on paper, there are only the boldest lines left. It is largely an art of leaving things out, and a caricature is often most valuable and artistic because of the lines that are not there."

THE KING OF THE OPIUM RING.

Charles E. Blaney has purchased Charles A. Taylor's latest comedy-drama, entitled *The King of the Opium Ring*, and will give it a New York production in the near future. It was produced Saturday evening, Dec. 17, by the Pitman Stock company at Yonkers, and was a decided hit. Messrs. Blaney and Vance thought so favorably of this performance that they at once took steps toward giving it a metropolitan production. Mr. Taylor, the author, will have full charge of the production. He was raised in San Francisco among the picturesque characters and scenes with which the play deals; he was, figuratively speaking, on the inside of the big opium ring that was so long a terror to the custom house officers of the far West, and was personally acquainted with the ringleaders. There are said to be many strong situations in the play and a number of stage effects that are both novel and thrilling.

HE IS AN IMPOSTOR.

One "W. W. Heathcote, M. A.," is representing himself in Texas as a traveling correspondent of *THE MIRROR*. This journal has no traveling correspondent or agent of any kind.

INRE KIRALFY PARALYZED?

It is reported by cable that Imre Kiralfy had a stroke of paralysis last week in England.

George E. Murphy, dude.*.

PROFESSIONAL DOINGS.

John R. Doud, stage-manager of the Allen Opera House, New Castle, Pa., was married on Jan. 11 to Mai Mills, of Binghamton, N. Y., at Youngstown, Ohio. Mr. Doud was for several years with the Corse Payton company, of which Miss Mills was the soubrette.

John Drew, as administrator of his mother's estate, was last week called upon for the settlement of an account of \$265 due the Eaves Costume Company for costumes furnished Mrs. Drew in 1893. The Surrogate called upon Mr. Drew for an accounting of the estate, and the matter was satisfactorily settled out of court.

Emma Frances ("Midge") Millard and John E. Van De Carr were married on Jan. 10 in Brooklyn, N. Y. The bride is a sister of Laura Millard, and has been a member of the Duff, Rob Roy, and Lillian Russell opera companies. She will retire from the stage.

May Irwin's season will close in June in San Francisco, and will be the longest yet played in her stellar career.

Harry B. Mestayer, of the Peters and Green Comedy company, was taken to St. Francis Hospital, Trenton, N. J., Christmas week, suffering with pneumonia, but is now convalescent.

Rose Carrieri, a chorus girl of the Maurice Grau Opera company, slipped on a stairway in the Metropolitan Opera House last Friday and fractured an ankle. She was taken to St. Vincent's Hospital.

J. J. C. Leonard and J. M. Walsh have leased the Santa Cruz, Cal., Opera House for a year.

Mrs. George Emerson (Marie Emory), who went to England more than a year ago, is reported to be confined in a madhouse at Clayburgh, Essex, near London. Her relatives in Syracuse, N. Y., have appealed to Secretary Hay to secure her release.

George A. Blumenthal has conveyed the Harlem Casino property to its original owner and has abandoned his plan to build a theatre upon that site. Mr. Blumenthal is said to be in pecuniary difficulties, and his friends contemplate a benefit to assist him.

Manager Berrie, of the McDonough Theatre, Middletown, Conn., has leased the Music Hall, Lynn, Mass. He has selected J. C. Southmayd as resident manager.

Theodore Smith, De Vere and Josephine Edith Stevens, of The Little Minister No. 2 company, were married at Bangor, Me., Jan. 8.

Colonel Robinson's Old Southern Life closed at New Bethlehem, Pa., Jan. 11. All salaries are said to have been paid.

The Harry Le Marr company stranded at Manchester, Conn., last week. The company was left in destitute circumstances. Several of the members reached Williamantic by freight train and applied at the police station there for lodging, which was given them.

J. B. Hogan retired from the management of The Heart of Chicago (Western) at Salt Lake City Jan. 8, and has gone to Chicago to fill the position of general manager of Lincoln J. Carter's attractions. David Conger has succeeded to the management of The Heart of Chicago, with Horace Fergus as treasurer.

The Boston *Home Journal* has appeared in a new and greatly improved form.

Charles H. Hoyt's new farce, A Dog in the Manger, will be produced in Washington on Jan. 30.

Madame Frances Saville lost two trunks recently, said to have been appropriated by a hotel waiter, and to contain much jewelry. The lost property was recovered by the police.

Len B. Sloss was held in \$1,000 for examination in this city on Jan. 3, charged by T. W. Broadhurst with embezzling \$573.39, from the receipts of the What Happened to Jones company, which he managed.

The Cumberland '61 company, under Augustus Pitou's management, is to close its tour somewhat abruptly on Jan. 28.

A Female Drummer will go to one of Boston's leading theatres early in April, to run there until the end of the season.

Charles E. Blaney is in Pittsburgh this week, in the interests of A Female Drummer.

William G. Stewart, of the Castle Square Opera company, was ill last week and underwent a slight operation at St. Joseph's Hospital, Yonkers, N. Y.

Jule Walters and his company sailed on the steamer *Garonne* Jan. 10, for Honolulu, where they will play an indefinite engagement, presenting How Hopper Was Side Tracked, A Money Order, and Side Tracked.

N. A. Wilkerson, business-manager of the Opera House, Mt. Sterling, Ky., was married on Dec. 8 to Mamie B. Foester.

Mabel Page, who has been ill for two weeks, has rejoined A Hired Girl (Eastern).

B. T. Ringgold, who has been seriously ill for some time at his home in this city, is now steadily improving.

My Sweetheart closed on Jan. 14.

An Enemy to the King closes on Jan. 28 for the purpose of reorganizing the company.

George W. Chambers, who had closed the Chambers' New Opera House, Talladega, Ala., because of the high license, has arranged matters and reopened on Saturday with the Andrews Opera company.

Corse Payton was in town yesterday, playing no matinee at Bridgeport because of a delay in transportation.

Walter E. Perkins probably will make a new production here in April or May. Two New York theatres and one in Boston have offered time.

Ella L. Herring, late of Blaney's A Boy Wanted (Eastern), has joined Garry Owen for the rest of the season to play the soubrette role and introduce her specialty.

George W. Lederer has secured a new comic opera, In Gay Paris, adapted from the French. The book is by Clay M. Greene, the lyrics by Grant Stewart and the music by Ludwig Engelhard.

Mile. Proto, the toe dancer with The Belle of New York company at the Shaftesbury Theatre, London, is making a bit in a cakewalk, danced on the toes.

Olive Orretta, pianiste, who has been a help-less invalid for several years, is accompanying her husband, Ralph Henry Day, on a Western tour, and a complete recovery of her health is expected.

New York.

Brooklyn.
ACADEMY OF MUSIC (176 to 126 Montague St.), BOSTON
SYMPHONY ORCHESTRA—Jan. 20 and 21.
PARK (385 Fulton St.), CONTERO'S BATTLE OF THE
NATIONS.
HYDE & BREIMAN'S (340-352 Adams St.), VAUDEVILLE.
HAYES (100-102 Broadway and South 4th St.), CLOSER.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), ST.
PETERA.
UNIQUE (194-196 Grand St.), FAY FOSTER'S BURLESQUES.
THE AMFIBITION (427-441 Bedford Ave.), THE VILLAGE FORT-
STAR (390-397 Jay St. nr. Fulton St.), THE GAY MASQUE-
MASTERS.
EMPIRE (101-107 South 4th St.), VANITY FAIR.
COLUMBIA (Washington, Tillary and Adams Sts.), DE
WOLF HOPER IN THE CHARLATAN.
BROADWAY BOVEY and Middleton Sts.), WILLIAMS AND
WALKER'S COMPANY.
LYCEUM (Montrose Ave. and Leonard St.), J. K. EM-
ERSON (Smith and Livingston Sts.), HOGAN'S ALLEY.
MONTAUK (38-56 Fulton St.), SPORTING LIFE—122 plus
—1 to 6 times.
MUSIC HALL, Fulton St. and Alabama Ave.), RICE AND
BROWN McCODDLE'S FLATS.

Herald Square—That Man.

Theophilus Montjoy	Reuben Fox
Clair Harcourt	Isabelle Evesson
Mignon Marie Dupont	Ollie Redpath
Tom Harvest	Albert Andrews
Electra Vane	Ada Deaves
Lucy Smith	Lottie Briscoe
Squibble	Robert F. Cotton
Dolly Dalton	Stella Kenney
Jimmie Dalton	Henry Stockbridge
Flora	C. F. Burnett
Sinkers	Johnny Hughes
Walter	Harry Lewis
Theodore Vane	John E. Iuce
Laura Waters	Florence Scott
Eva De Long	Mame Morgan
Clarence Mortimer	J. W. Winters
Oscar De Vere	W. B. Ward

Mrs. Chartres has made her characters speak grammatically, and, moreover, has made them say some very clever things. Her ladies do not display a knowledge of the slang of the Tenderloin, nor do her gentlemen express themselves in the language of barkeepers. In construction the comedy is faulty at times, though whether these faults are to be laid at the author's door or at the manager's is a question that is soon to be

At the Madison Square Theatre there was produced last evening, for the first time in this city, William Gillette's three-act comedy, Because She Loves Him, adapted from the French play, Jalouse, by Rene de Leery. The comedy play was presented originally at New Haven, Conn., on Oct. 28, and had been received with favor during an engagement at the Boston Museum.

The story refers to Mr. and Mrs. Oliver West, who should have made an ideal young couple but for the inordinate jealousy of Mrs. West, whose given name is Gertrude. Every time Oliver goes forth from home, Gertrude suffers tortures through fear and suspicion concerning the various things that he might do, and the dreadful folk that he might meet with on his way to his fidelity. She tries in vain to find excuse for her surmises until one night, when he has announced a visit to the club, she discovers two golden hairs upon his coat. Now, Oliver wots not of the origin of the hairs, for they had been

Charles H. Yale's production of Sidney R. Ellis' three-act spectacle, *The Evil Eye*, was shown last evening at the Grand Opera House for the first time in this city. A large audience gathered to witness the superb performance, which had been received cordially in many other cities.

The *Evil Eye*, unlike a majority of the entertainments of its class, boasts a well-defined plot. There is *Evil Eye* Wartburg, a most dreadful villain, who possesses the terrible power of cast-

This play is just the sort the patrons of the popular-priced houses revel in. The characters speak just the sort of lines one would expect to hear them use in real life, and the situations are devised so as to bring down the house at frequent intervals.

Arthur Rooney, although handicapped by a bad make-up, won the house from the start, as he sympathized with the unfortunates all through the play. Little Pat Rooney showed a good deal

of histrionic talent as well as a number of very fancy jig steps in his specialty. Eugene Bessner and Gertrude Liddy were really excellent as the suffering "daughters of the poor." Miss Bessner was especially good, and played with ease and naturalness. Carrie M. Eiler made a distinct hit as an East Side girl, who was not too tough. The others were entirely capable.

The scenery was good, especially the set in the second act, which was a South Street, New York. The house was crowded, the top gallery being filled with little sons and daughters of the poor, who laughed and wept at the joys and sorrows of their prototypes on the stage.

Wallack's—The Second Mrs. Tanqueray.

Oiga Netherole revived *The Second Mrs. Tanqueray* at Wallack's last evening. It will be recalled that the Kendals produced this play for the first time in New York city about five years ago. The sexual question was rampant at the time, and Arthur W. Pinero endeavored to treat the subject from his own peculiar viewpoint in this startling contribution to contemporary play-making.

Possibly it may have been Mr. Pinero's ambition to contribute a British Camille to dramatic literature, but he lacked the genius and moral purpose of the younger Dumas. Consequently his play, after causing more or less discussion in England, has been almost forgotten. The *Second Mrs. Tanqueray* to-day seems not only unwholesome but decidedly tedious.

The dreariness of the dramatic theme, however, was partially atoned for by the cleverness of Miss Netherole's acting. She gave a most realistic portrayal of the title-role, and delineated with great artistic dexterity the type of woman who before her marriage to Mr. Tanqueray had served a long apprenticeship in "keeping house" for various men of the world. She delivered the epigrammatic and satirical lines of her part very effectively, and was also seen to special advantage in the dramatic episodes of the last act.

The company included T. B. Thalberg as Aubrey Tanqueray, Fred Thorne as Dr. Gordonjune, Madge McIntosh as Eileen, W. Graham Browne as Sir George Orrey, Hamilton Revelle as Captain Ardale, A. S. Homewood as Cuyler Drummie, Lillian Kingston as Lady Orrey, and Miss Emerson as Mrs. Cortelyou.

Daly's—The School for Scandal.

The revival of *The School for Scandal* at Daly's last evening served to emphasize the fact that there is no role in which Ada Rehan is seen to better advantage than that of Lady Teazle. Her work in this character has been commended so often on the occasion of previous revivals of *The School for Scandal* that it seems superfluous to bestow further praise in the present instance.

It is to be regretted, however, that there is no more vivid method of preserving her Lady Teazle for future generations than that of painting her picturesque appearance in the character or describing her histrionic achievements in cold types.

George Clarke, though not an ideal Sir Peter, was, on the whole, a suitable selection for the role. Charles Richman caught the spirit of Charles Surface, and White Whittlesey seemed equally at home in the part of Joseph Surface. Wilfred Clarke contributed an effective character sketch as Moses, and William Owens was capital as Sir Oliver Surface. Mrs. G. H. Gilbert repeated her delightful portrayal of Mrs. Candour.

The cast also comprised Sidney Herbert as Sir Benjamin Backbite, Richie Long as Sir Harry Bumper (his first appearance at Daly's), Dewitt Jennings as Crabtree, William Hazeltine as Rowley, Paul MacLister as Snake, Robert Greppo as Careless, Jefferson Winter as Trip, May Cargill as Lady Sneerwell, and Mabel Roebuck as Maria, all of whom made the most of their opportunities.

Next Monday evening Mr. Daly will revive *The Taming of the Shrew*, with Miss Rehan as Katherine.

Metropolis—Other People's Money.

Despite the inclement weather last night, there was a large audience in attendance at the Metropolis Theatre, where *Other People's Money* was the attraction.

This play has lost none of the interest which made it successful here some three years ago. Like wine, it seems to have grown better with age.

Hennessy Leroy, in the role of Hutchinson Hopper, in which Charles Dickinson originally appeared, managed to get much comedy out of the part, and his acting was such as to cause most favorable comment. Mr. Leroy has a distinct style of humor, which places him in the foremost rank of American character comedians, and never has his ability been shown to better advantage than it was last night.

From a scenic point of view the attraction surpassed expectations, and with the sterling cast presenting the piece it can be conservatively said that the play is one of the most enjoyable performances of its class seen in New York this season.

The other members of the company played the roles assigned them with much spirit, and got all the comedy out of them possible. They are J. Lester Wallack, Frank Hanchell, Charles Deand, Fred C. Kay, Ed Hoey, Lillian Dix, Edith Fassett, and May Sargent.

Third Avenue—Kilt the Arkansas Traveler.

Henry Chanfrau revived *Kilt the Arkansas Traveler*, at the Third Avenue Theatre yesterday before well filled houses afternoon and evening. Mr. Chanfrau gave his familiar impersonation of the title character, and was applauded frequently. The cast also included Dorothy King, George Barr, W. B. Alexander, Dan Reagan, Richard Lyle, W. P. Kitts, H. Percy Meldon, H. P. Keene, Emerin Campbell, Kate Woods-Fiske, and Nellie Hancock.

Next week, *The Paymaster*.

Columbus—The Red, White and Blue.

The Red, White and Blue, the Cuban melodrama recently seen down town, drew an enthusiastic audience to the Columbus Theatre last night. The play was well given by the excellent company whose work has already been noted. Next week, *The Evil Eye*.

At Other Playhouses.

FIFTH AVENUE.—A Runaway Girl remains to entertain large audiences.

MANHATTAN.—The Turtle has commenced the last fortnight of its long engagement.

BIJOU.—May Irwin in *Kate Kip*, Buyer, draws crowds to this theatre.

GARDEN.—Viola Allen continues in *The Christian*.

LUXEM.—Trelawny of the Wells is announced to run through the stock company's season.

EMPIRE.—Phroso is presented by the stock company.

MURRAY HILL.—My Friend from India, as given by the Henry V. Donnelly Stock company, was so successful last week that it will be continued until next Saturday.

FOURTEENTH STREET.—Chauncey Olcott has begun his second week in *A Romance of Athlone*.

GARRICK.—Zaza has commenced its second week.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott have won a true success in *Nathan Hale*.

LIVING PLACE.—Manager Corried's stock company are playing *Das Erb* to large audiences of Germans.

AMERICAN.—Lohengrin was so successful last week that it is continued.

BROADWAY.—Francis Wilson reappeared at this house last night in *The Little Corporal*.

THE TROUBLES OF THAT MAN.

The numerous difficulties that have arisen over the production of Anita Vivanti Chartres' comedy, *That Man*, would in themselves form the basis of an amusing play. The point at issue between the author and Mrs. A. M. Palmer, who is managing the presentation, is as to whether the author's manuscript may or may not be changed without the consent of both parties to the contract.

As an entirely new second act had been written and interpolated in *That Man* at the rehearsals, Mrs. Chartres applied for an injunction to prevent the production of her play in its changed form. A week ago the case was brought to court and was presumably settled by an agreement signed by Mrs. Palmer that the comedy would be presented according to the wishes of Mrs. Chartres. This agreement was broken, it is said, when *That Man* was performed at Albany on last Thursday night. Since that time Mrs. Chartres has not been permitted to be present at rehearsals and was obliged to purchase tickets in order to witness the performance last night.

After the final curtain fell, Mrs. Chartres stated that the play had not been given in its original form and that legal action would be taken to-day to prevent its repetition at the Herald Square.

ELKS' ANNUAL BALL.

The thirty-first annual entertainment and ball of New York Lodge No. 1, B. P. O. Elks, took place on Wednesday, Jan. 11, at the Grand Central Palace, and was a huge success in every way. The programme was excellent and included acts by Nat M. Wills, Cheridah Simpson, John S. Terry, Reno and Richards, the Five Ali Brothers, Stirk and Anita, the Anglo-American Quartette, Charles Diamond and Miss Beatrice, Walter Fellows, and some good views on the vitagraph. Dancing followed, and those fond of tripping the light fantastic toe kept the musicians busy until a late hour. Efficient committees saw that the comfort of the guests was looked out for in every possible way. The chairmen of the various committees were as follows: Floor, M. S. Chappelle; Reception, Daniel M. Leahy; House, Stephen M. Sisson; Entertainment, Jules Hurtig; Press, Phil H. Benedict; Music, William L. Bowron; Executive, C. A. Udell. All the well-known Elks in New York and neighboring cities were present and the affair was voted one of the most successful ever given by the lodge.

THE BALCONY BROKE IN BROOKLYN.

During the performance of *Cyrano de Bergerac* at the Park Theatre, Brooklyn, on Tuesday night, the balcony of Roxane's house gave way, precipitating that dainty damsel to the stage, twelve feet below. F. A. Connor, in the character of Christian, was ascending the ladder with the intention of embracing Roxane—otherwise Mary Asquith—in the style set down in the stage directions, when the steps gave way and the entire structure fell with a crash. The valorous *Cyrano* escaped unhurt, but Roxane and Christian suffered severe bruises which caused a delay of twenty minutes in the progress of the play.

P. W. L. NEWS.

The January Drama Meeting of the Professional Woman's League was held yesterday. Anna Randall Diehl, who had charge of the meeting, gave a talk on her recent visit to the home of Shakespeare. Katherine Alvord, formerly leading woman for Louis James, gave several scenes from Shakespeare's comedies. Aileen May, of May Irwin's company, recited, and Lucy M. Presbrey sang. Next Monday will be the League's social day. At the following meeting, on Jan. 30, Mrs. Frona Eunice Waite will give a talk. Rosa Rand will have charge of the next Drama Meeting, Feb. 20.

COMMITTED SUICIDE.

Fritz P. B. Roemer, costumer, of Union Square, fatally shot himself yesterday morning at his home in Flatbush. He had been despondent over failing business. He leaves a widow and six children.

SAID TO THE MIRROR.

MAX BEBOL: "I have failed to find Texas bankrupt. I have been in the State three months, playing in towns of all sizes, and business has been uniformly good."

DELLA PRINGLE: "Your correspondent at Cheyenne, Wyo., reports the Della Pringle company as having opened there Dec. 5 for a week, giving a poor performance and canceling the engagement the following night on account of small attendance. This is an error. My company played Butte, Mont., the entire week in question. It was the Johnny Pringle company that appeared in Cheyenne."

GARLAND GADEN: "Contrary to reports in daily papers, I was not injured by the explosion in Burt's Theatre, Toledo, O., during a performance of *Cuba's Vow*."

"AUNT" LOUISA ELDRIDGE: "Mrs. Sarah A. Baker said, in her interview in a recent MIRROR, that she was a member of Edwin Booth's company during the season of 1881-'82. This is an error. I was a member of Mr. Booth's company at that time, and she was not one of us."

JULES MURRY: "I wish to contradict the statement that Lewis Morrison will be managed next season by Belasco and Thall, of the Alcazar Theatre, San Francisco. Their management will cover only four or six weeks at their theatre, to which I have consented. Beyond this brief engagement Mr. Morrison will be under my sole management for three years after this season."

MUSICAL NOTES.

The fourth public rehearsal of the Philharmonic Society occurred on Jan. 13 at Carnegie Hall, with Willy Burmeister as soloist.

Bagby's ninety-fifth musicale occurred on Jan. 9 at the Astoria. The soloists were Maud McCarthy, Francis Rogers, Orton Bradley, and Isador Luckstone.

Owing to illness, Madame Ternina will not appear with the Boston Symphony Orchestra, at Philadelphia, this (Tuesday) evening, her place as soloist being taken by Emil Sauer, the pianist.

Suzanne Adams made a highly successful debut on Jan. 4, at the Metropolitan Opera House, singing Juliet to Jean de Reszke's Romeo.

Lili Lehman gave a song recital at Carnegie Hall last Tuesday afternoon.

THE GROSSCUP DECISION.

The Attorney for Lee Beggs, who was discharged from an indictment for play piracy by order of Judge Grosscup at Chicago, as chronicled in this journal, has written the following letter to THE MIRROR:

CHICAGO, Jan. 9, 1899.

To the Editor of The Dramatic Mirror:

SIR.—In your estimable publication of the 11th inst. you devote considerable space to the decision of Judge Grosscup in the case of the Government against Lee Beggs, indicted for play piracy in producing *Lynwood*, an alleged copyrighted play, without permission of the author. The friends of American copyright are in error as to the exact legal effect of Judge Grosscup's decision, and as I defended Mr. Beggs in that case, I desire to correct the error.

Lynwood was alleged to have been copyrighted under the law in force in 1884, the date of the copyright being Jan. 31 of that year. The evidence developed that to procure the copyright the author had filed two typewritten copies of his dramatic composition with the Librarian of Congress. The statute in force in 1884 provided that "The proprietor of every copyrighted book shall deliver at the office of the Librarian of Congress two complete printed copies thereof," and it was under this statute that Judge Grosscup required a verdict of not guilty and discharged the defendant, holding that typewriting was not printing as required by that statute.

In rendering his decision he remarked that had the copyright been completed under the amendment of 1891 by the filing of two typewritten copies, his decision might have been different, because the requirements in the two acts are not the same. The amendment of 1891, in so far as it refers to the copies to be filed with the Librarian of Congress is concerned, was not construed in that case, and hence it is still an open question as to whether or not the filing of typewritten copies with the Librarian of Congress meets the requirements of the law.

Should this decision be sustained, it will apply equally in civil as in criminal actions, for the reason that the title conferred by the copyright act is wholly statutory and depends wholly on compliance with the statute. The well recognized judicial ability of Judge Grosscup gives great weight and strength to his decision.

Very truly yours,

ABEL L. ALLEN.

The foregoing was shown to ex-Judge Dittenhofer, who supplemented his opinion published in THE MIRROR on the case as follows:

"As you are aware, it has been always my opinion that it is not absolutely clear whether the filing of typewritten copies in the office of the Librarian of Congress is a compliance with the provisions of the copyright law, and that, therefore, the only safe course, until the Supreme Court of the United States has settled the question, is to file printed copies. I do not think that the act of 1891, to which Mr. Allen refers in his letter of Jan. 9, removes the doubt or uncertainty, and you will observe that he says that Judge Grosscup did not commit himself to the view that it did. The Judge does not say that had Beggs' case come under the amendment of 1891 his decision would have been different, but that it might have been different."

"Mr. Allen correctly remarks that the amendment of 1891 was not construed in that case and that, hence, it is still an open question whether the filing of two typewritten copies meets the requirements of the law. Therefore, it is certainly safer to file printed copies until it has been finally decided that typewritten copies will do. Section 4956 of the Act of 1891, which is the section referred to by Mr. Allen and which is the one that provides for the filing of title page and two copies in the office of the Librarian of Congress, winds up as follows: 'In case of a book, photograph, chromo or lithograph, the two copies required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom,' etc. It thus becomes plain that Congress intended that there should be printing of the copies filed. The word 'book' in the provision is a generic term and embraces a dramatic composition. Aside from this, there are two other controlling considerations. First, the act of 1891 provides, as the original act did, for the filing of a 'printed copy of title,' and it is inconceivable that Congress should require the title to be printed, and not the body of the book or dramatic composition to which the title is affixed. Second, publication implies printing and circulating. The question is not, as I have maintained always, settled or free from doubt, and, therefore, my advice has been always to file printed copies and thereby anticipate a possible decision by the Supreme Court of the United States adverse to the right to file typewritten copies."

JULIETTE IN DANGER.

Last week was indeed an unhappy one for those gentlemen whose duty it is to furnish stage balconies from which soulful ladies make love to their suitors in the pale theatrical moonlight. On Tuesday night Roxane, Christian and *Cyrano* narrowly escaped death in the debris of a falling portico at one of the Brooklyn theatres, and on Saturday night Juliette's balcony at the Metropolitan Opera House was only prevented from tumbling to pieces by the prompt action of the Romeo. Mme. Eames, who appeared as the daughter of the Capulets, was perhaps more impulsive in her acting than the stage carpenter expected her to be, and the result was that as she leaned over her railing to look more closely upon Romeo (M. de Reszke), the entire balcony began to fall away from the palace wall. Quickly seeing the danger, Romeo postponed his fervid declarations long enough to save Juliet from a very ugly fall. As stage houses are very easily repaired, the interruption was of only a moment's duration and the scene was finished without mishap.

WAITE'S AMUSEMENT ENTERPRISES.

Attention of local managers and others interested is called to the advertisement in this issue of the dissolution of partnership between Frank G. Harrison, Richard S. Dodge, and James R. Waite, of Waite's Comic Opera Company and Grand Orchestra. Mr. Waite has transferred and sold to Harrison all his interests in the above company, who assumes all liabilities of the past and future and will continue the company as usual. Mr. Waite desires to still further extend his dramatic interests and needs all the time at his disposal for this purpose. His two companies, the Comedy company and the Stock company, are making their usual records and in many cases have broken all records for receipts of repertoire this season. For 1898-1899 there will be at least three companies, all of which will contain new features, novel ideas and the best of plays and people, operated exclusively on the stock plan. Mr. Waite has already closed contracts with several actors who have heretofore only been known in the higher classed companies for next season. New and beautiful scenic effects will be furnished by Gates and Morange, of the Broadway Theatre, and all plays will be equipped on a more expensive scale than has yet been known of repertoire companies.

DEATH OF "DAN" MCCARTHY.

Dan McCarthy died in Bellevue Hospital on Jan. 15, of cirrhosis of the liver. A week ago yesterday he attended the performance of *The Shaughraun* at the Third Avenue Theatre, and the day following, Jan. 10, he went to Bellevue Hospital and asked to be treated for a kidney complaint. He was placed in ward 19, and when his illness became serious his friends were notified, and many of them called to see him. Those who called last Sunday were greatly shocked to hear of his death.

Mr. McCarthy was born in New York city, and was thirty-nine years old at the time of his death. His parents were born in Ireland, and moved from New York to Hartford, Conn., when Dan was a child. His father was a popular politician in Hartford, and was known to local fame as "King" McCarthy. He was an excellent dancer and taught Dan to dance at an early age. The boy became so proficient as a dancer that his services were frequently in demand when benefits were given at Newton's Varieties in Hartford. When he was thirteen he went on the vaudeville stage, and soon acquired the reputation of being one of the best Irish reel dancers in the country. For about five years he was in partnership with Thomas F. Kerrigan, "the Irish Piper," who died on Jan. 21, 1898.

While in Hartford Mr. McCarthy met Kittie Coleman, and after their marriage they became a well known team in vaudeville, doing a neat song and dance that was very popular. In the early eighties they managed a small theatre in Hartford with varying success. From 1884-1886 they were members of The Ivy Leaf company, Mr. McCarthy playing the part of the old fisherman, Darby Flynn.

During this time he wrote his first play, *True Irish Hearts*, in which he starred very successfully season 1886-1887. Edward W. Rowland was his manager from 1887-1892, and it was under his management that Mr. McCarthy produced two other plays he had written—*Dear Irish Boy* and *The Gruesome Lawn*. Mr. Rowland composed most of the music for the songs that Mr. McCarthy introduced in these plays. One of the most popular of these songs was "Do Not Weep, Dear Mother."

In the early period of his career, Dan McCarthy made a hit with one of his songs called "When They'll Give an Honest Irish Lad a Chance." It is a singular circumstance that the last play he wrote was called *An Honest Irish Lad*. In 1892 he produced his play *The Rambler* from Clare at the Third Avenue Theatre, and in 1894 he produced another of his plays, *The Pride of Mayo*, at the same house. During the Summer of 1897 he made his reappearance on the vaudeville stage at Proctor's Twenty-third street house, but went starring again in Irish plays the season of 1897-98.

This season he starred in *The Rambler* from Clare and *The Pride of Mayo*. He closed his season several weeks ago at Manchester, N. H., and had since then been in New York City, making arrangements to go on the road with his last play, *An Honest Irish Lad*.

At the height of his career, Dan McCarthy was exceedingly popular as an exponent of true Irish character, and was unexcelled as an Irish jig and reel dancer. He made a great deal of money with his starring tours until latterly, when his tours only met with spasmodic success. His wife and a son, who is about sixteen years old, survive him. James Flanagan, who played character parts in Dan McCarthy's company this season, is his cousin.

REFLECTIONS.

Davis and Keogh have transferred Anna Lloyd from *The Heart of the Klondike* to *Have You Seen Smith*, replacing Gertie Gilson. Miss Lloyd is winning much praise for her singing.

Louise Brooks, recently leading woman of the Turner Stock company, Toledo, Ohio, was married at the home of her father, Capt. H. D. Brooks, at Paris, Tex., on Jan. 4, to W. S. Settle, a New York business man.

Ethel Strickland, having recovered from an attack of nervous exhaustion which incapacitated her for a few weeks, has resumed the lead in Smyth and Rice's *My Friend from India* company, touring South.

Gus Hill produced *Through the Breakers* at Bridgeport, Conn., last Thursday. Play, players and production are said to have scored instant successes.

Gertrude Roberts (Mrs. Ed J. Heron) is slowly convalescing after a serious illness.

The Christmas number of that bright, gossip London theatrical paper, *The Pelican*, is both interesting and unique. It is made up entirely of stories, poems and other contributions by well-known professionals, as our own Edna May, Phyllis Rankin. The number reflects great credit upon its enterprising editor, Frank M. Boyd.

The Turtle will commence its road tour on Feb. 2, at the Newark Theatre.

The latest report concerning the Olympia reopening is that the theatre part will be devoted to dramatic productions if rented, while George W. Lederer will direct burlesque and extravaganza in the music hall section.

The Amaranth Society of Brooklyn presented Charles Wyndham's version of David Garrick at the Academy of Music in that city last Wednesday evening with success. Alfred Young essayed the title-role. Marion Stanley and E. O. Jacobson were cast for leading parts.

Mark E. Swan, author of *Brown's in Town*, is touching up the farce during the Chicago engagement. Mrs. Swan (Jessie Mae Hall) is visiting her husband in Chicago. She has brought suit against James H. Wallack to recover damages for the closing of her tour in *The Princess of Patches*. *Brown's in Town* began its second week at McVicker's, Chicago, without a ticket in the rack at 6:45 p.m. J. J. Rosenthal is trying to arrange to extend the engagement.

Marie Jansen was too ill to appear at Keith's Union Square Theatre yesterday.

Burke Smith's new farce, *Why Walker Went West*, will be elaborately produced next season by Al. W. Martin. The comedy is said to be based upon an entirely original theme, and to contain a host of novel features. E. V. Groux will manage the company of thirty people, which will include a number of vaudeville performers.

George T. Meech and Lazette Du Brock joined The Ivy Leaf company at Worcester, Mass., playing the heavy and the lead respectively.

Owen Ferree is back in town, having left The Ivy Leaf company.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor has his own bill, which includes Sidney Grant and Miss Norton, comedy duo; Falke and Semon, musical comedians; Blockson and Burns, comedy acrobats; the Columbian Four, musicians; Annie Hart, serio-comic; Nelson and Milledge, in *The Secret*; McBride and Goodrich, comedy duo; Les Vougees, eccentric sketch team; Cyr and Hill, juvenile duettists; the Kramers, bicyclists; Conway and Staats, comedians; Marion and Dean, sketch team; Vito and Seale, comedy duo; and Purcell and Maynard, in *The Prima Donna* and *The Wise Boy*.

Harlem Music Hall.

This theatre is again given over to burlesque for a week. Jernon's Black Crook company, which has been seen down town this season, being the bill.

Koster and Bial's.

Mlle. Lardinois, the operatic prima donna, is a special feature. Josephine Sabel is in the second week of her return engagement. The Hegelmans continue to present their daring act. The others are Ida Heath, transformation dancer; the Dantos, dancers; Madame Marzella and her trained birds; the Maginiers, trapeze performers; the Pantzer Brothers, head balancers. An *Affair of Honor* is continued.

Keith's Union Square.

The bill is headed by Mr. and Mrs. Edwin Milton Royle, assisted by Mary Dupont and William Frederic, in Mr. Royle's new farce, *The Highball Family*. The others are Marie Jensen, comedienne; Amy Lee and Eugene Sweetland, in *E. E. Kidder's* new farce, *Mistress and Maid*; the Gypsy Quintette, vocalists; Willard Sims, comedian; Baron's duo; the Arras Trio, acrobats, fresh from Europe; Edward F. Reynard, ventriloquist; the Maginiers, trapeze performers; the McMahonns, statue posing; Weston and De Veaux, Forrester and Floyd, Howard and Bland, and Satsuma. The biograph remains.

Palace.

Henry F. Dixey heads the bill, presenting his new monologue, *The Mystery of the Mortgage*, by Charles Horwitz. The others are Georgia Gardner and Edgar Atchison-Ely, comedy duo; Edwin Latell, musical comic; Johnson and Dean, colored comedy duo; Harry Allister, mimic; El Zebedee, equilibrist; Ray L. Royce, monologist; Johnson, Davenport and Lorella, comedy acrobats; Angela Sisters, vocal comedienne; Moreland, Thompson and Roberts, comedy trio; Ziska, magician; Laura Bennett, comedienne; Mlle. Ancion, aerial act, and Jack Norworth, comedian.

Proctor's.

The Streator Zouaves, a big company of acrobats from the West, make their New York debut in an exhibition of military drilling and wall scaling. The others are S. Miller Kent and assistants in *Jack's Past*; Carson and Herbert, comedy acrobats; the Three Macarte Sisters, wire performers; Brown, Harrison and Brown, comedy trio; Bob Alden and "Strap" Hill, rag-time novelties; Three Racket Brothers, musical specialists; Zazel and Vernon, horizontal grotesques; Gloss Brothers, gladiatorial statues; Dollie Metayer; Richard Pitrot, mimic; Mayme Gehrue, acrobatic dancer; Hadj Lesnik, gun drill, and Allen Wightman, clay modeler.

Weber and Fields' Music Hall.

Hurly Burly, Cyranose, and The Heathen will be the bill until Thursday evening, when a short travesty on Catherine, by Harry B. and Edgar Smith, and John Stromberg, will be substituted for Cyranose. The olio this week includes Douglass and Ford, dancers, and De Meier, bag-puncher. Claude Loftus, the English mimic, who was out of the bill several days last week on account of illness, has recovered, and appears in her imitations.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—Last week's bill is continued, with specialties by Carrie Scott, Fatima, Sanford and Heusel, Marie Gerard, Lizzie Bloodgood, and Belmont and Weston.

MINER'S BOWERY.—Clark Brothers' Royal Burlesques have returned for a week with a burlesque and olio introducing Howard and Emerson, Tenley and Simonds, the Cosmopolitan Trio, Bixley and Weston, Dot Davenport, Emma Weston, the Mignani Family, the Sisters Bernard, and Annie Morris.

LONDON.—Weber's Parisian Widows offer a burlesque and olio presenting the Manhattan Comedy Four, Cushman and Holcombe, Boyce and Black, the Burman Sisters, Gilbert and Goldie, and Emery and Marlowe.

MINER'S EIGHTH AVENUE.—The Gay Morning Glories have moved to the West Side for a week with the bill seen last week at the Bowery.

OLYMPIC.—Bryant and Watson's American Burlesques are entertaining the up town residents.

DEWEY.—The Tammany Tigers are here this week. The company includes the Four Emperors of Music, C. W. Williams, Silver and Emery, the Chappelle Sisters, George F. Collins, Mlle. Flora, and others. The production is very elaborate. Special scenery and novel and striking costumes and accessories are used. Hotel Girley Girls is the concluding burlesque.

LAST WEEK'S BILLS.

PALACE.—John C. Rice and Sally Cohen headed the bill, presenting Herbert Hall Winslow's farce, *Our Honeymoon*, with great success. It is the right sort of material for vaudeville and won many laughs. The clever little McEvoy Sisters, dainty and graceful, made a big hit in their songs and dances. Sam Marion and Minnie McEvoy formed a quartette with the girls, and the entire sketch was pleasing in the extreme. John T. Thorne and Grace Carleton presented their sketch, in which Mr. Thorne speaks lines in his own inimitable way—a way which is very popular with the public. The three Sisters Macarte did their interesting and graceful act on the slack wire, together with their musical specialties. Morton and Revelle were also among

the headliners during the early part of the week, but Mr. Morton's voice gave out and he was obliged to close. The Kleist Brothers made a hit in their quaint and original musical clown act. Bennett and Rich's illustrated song act was one of the biggest hits on the bill. Their new special feature of Max S. Witt's ballad, "The Moth and the Flame," and it won a hearty encore. "She was a Soldier's Sweetheart" was also well liked. Pitrot, the globe-trotting mimic, reached the Palace on his rounds last week and pleased everybody with his wigs and whiskers. Zazel and Vernon's comedy bar act is very funny. The La Porte Sisters sang with vim and dressed in good taste. Flood Brothers, Spencer Brothers, Olivo and Leonzo were also in the bill, and Fred Watson was heartily applauded, as usual, for his excellent rendering of a popular melody.

PROCTOR'S.—Frederic Bond, assisted by Clara Hathaway and Joseph Adelman, made his reappearance in vaudeville, presenting the comedietta, *Her Last Rehearsal*, by Willard Holcomb, in which he scored a decided hit at this house a few months ago. A second view of this bright little play proved enjoyable. Mr. Bond has a breezy method, and his lines and business won many hearty laughs. His support was excellent. Hugh Stanton, assisted by Florence Modena, made a pronounced hit in Mr. Stanton's own sketch, *For Reform*, which was reviewed last week. There is plenty of fun in the skit, and it teaches a good lesson to women who neglect their homes and devote their time to "reforming" the rest of the world. Gus Williams had some new and bright remarks, and he went as well as he did years and years ago. Leonidas dogs and cats are marvels of canine and feline sagacity, and they made the children jump with delight. El Zebedee did many very difficult feats of equilibrium and was liberally applauded. Nellie Burt, the merry song and dance girl, had some new ditties and steps, and was heartily encored. Fun in liberal quantities was furnished by Mason and Forbes, the Murray Brothers, who are also musicians; Dick and Alice McAvoy, and the Glenroy Brothers. Excellent acts were done by the Whitney Brothers, Stevenson, Mlle. Ancion, and Tom Mack. Big business prevailed throughout the week.

KOSTER AND BIAL'S.—John Higgins, the English jumper, did not make his appearance last week, as he was prevented by severe illness. The Hegelmans continued to present their marvellous mid-air feats on the horizontal bars and won enthusiastic approval. Josephine Sabel was warmly welcomed and sang her new repertoire of songs with the greatest possible success. She is a great favorite at this house, and could probably continue here indefinitely but for her European engagements. William English opened the bill and made a hit with some good material. The other performers have been here for some time but scored their accustomed hits. They are the Dantos, dancers; Mlle. Marzella and her trained birds; Pantzer Brothers, head balancers; Ida Heath, transformation dancer, and the Allison Trio, acrobats. An *Affair of Honor* was continued.

HARLEM MUSIC HALL.—Lillian Burkhardt in Grant Stewart's pretty playlet, *A Passing Fancy*, was the headliner. Miss Burkhardt, as usual, acted with admirable skill and the audience applauded her liberally. James McCurdy gave commendable support. Eleanor Falk made a hit with her songs. Miss Falk has a chic, dainty way with her that is most attractive. Reno and Richards did their comedy acrobatic act which went well. Falke and Semon made good music and won hearty laughs. Marguerite Ferguson did some excellent acrobatic dancing. Eldora and Norine, Murray and Alden, and William J. Mills completed the bill.

TONY PASTOR'S.—William T. Carleton made his reappearance in vaudeville in a musical comedy called *An Opera Rehearsal*, assisted by Clara Wisdom. The plot is very simple, and concerns a man who wishes to rehearse for an amateur production with a prima donna, and finds an excuse to send her on a fool's errand, so that he may keep his appointment with the singer. While she is out he rehearses his solo, and when he finishes she returns, disguised as an Irish maid. He does not recognize her, and retires to put on his opera costume. During his absence she sings a comic song. When he returns she chats with him and finds out his secret. She makes her exit and he sings another song. She returns in another disguise, masked. When she removes the mask he receives an unpleasant surprise. After a little argument they make up and finish with a duet. Mr. Carleton was in excellent voice and his songs made a decided hit. Miss Wisdom was palpitating and was fairly successful in her character impersonation. Maud Courtney sang on Monday and Tuesday with great success, but was obliged to retire after Tuesday evening's performance on account of an attack of the grip. Maude Nugent made one of the big hits of the bill with her up-to-date repertoire of songs and parodies. She was resplendent in a stunning new costume of pale blue. She used James Morton's rag-time words in several songs very effectively, and gave credit to Mr. Morton. Wills and Loretto scored the laughing hit of the bill in their smart sketch, *The Tramp and the Gay Subrette*. Wills sang some new parodies, written for him by Bill Daly, which scored heavily. Brown, Harrison and Brown presented their immensely funny farcical sketch, which is full of life and goes from beginning to end. Young Brown, if he chose to elaborate his cigarette-juggling specialty, could give cards and spades to many of the alleged comic jugglers who are drawing big salaries and getting their names in big type. Astell and Howard are an exceedingly limber pair of athletes and they were warmly applauded. Ella Wesner sang "Mummi's Extra Dry," "The Captain," and "Darling Mabel." She is as clever as she ever was, but her voice is not very strong. The others were the Ford Brothers, Tom and Gertrude Grimes, Kilroy and Britton, Emery and Russell, Lawson and Namon, Connors and Beatty, and Caffrey's dogs.

KEITH'S UNION SQUARE.—Bert Coote and Julia Kingsley and their well selected company scored a positive triumph last week in J. B. Buckstone's old farce, *The Dead Shot*, which has been revised and brought up to date by Mr. Coote. The plot revolves around the desire of a crusty old man who wishes to marry his niece to one of two men who are both distasteful to her. Her scheme is to frighten them by assuming airs and manners entirely foreign to those which had been ascribed to her by her uncle when he recommended her to the young men. They visit her in turn and she quickly disenchants them. She scares Mr. Timid by dying into a rage with her maid and making the room look as though it had been swept by a cyclone. As a cure for the infatuation of Mr. Wiseman, who is very proper and sanctimonious, she pretends to be sporty and

slangy, and he gives up all thought of marrying her on the spot. A number of complications lead up to a duel between Timid and Wiseman, in which Fred Thornton, who is the real choice of the girl, is apparently shot. As a last request he asks the consent of the uncle to his marriage with Louisa, and when he has secured it he removes the bandage from his head and shows himself entirely unharmed, much to the disgust of Timid, who has prided himself on the fact that he is "a dead shot." The piece was brilliantly played and afforded the best half hour of legitimate comedy seen in vaudeville in many months. Bert Coote was perfectly at home in the part of Mr. Timid, and every one of his lines, delivered in his own quaint, inimitable way, brought shrieks of laughter. His actions and business were equally funny, and there were as many laughs at his antics as at his lines. There is no other actor of to-day who could make the part of Timid one-half as funny as Mr. Coote, and he deserves unlimited praise for his work. Charming Julia Kingsley was very effective as Louisa. The part is a test of the versatility of any actress, and the fact that she made a decided hit in it is ample proof of her talent. She was gentle, tempestuous and flippant by turns, and was equally good in every mood. Nelson Lewis was Wiseman. Harry Cushman as Captain Cannon, Menifée Johnstone as Fred Thornton, and Miss Temple as Chatter did their share toward making this production of *The Dead Shot* a brilliant success. Edward M. FAVOR and Edith Sinclair presented a new sketch, called *A High Roller*, which made a very pleasing impression. Mr. FAVOR appeared as an English butler, a crazy Dutchman and a man about town, and Miss Sinclair impersonated an Irishwoman and an ordinary society woman. The complications led up to a scene in which Mr. FAVOR allowed himself to be shaved by his partner. This was very funny and won many laughs. Miss Sinclair sang a catchy new song, and Mr. FAVOR used his old "Tiddledy (in Bum)" song. Baron's dogs, which were seen here for the first time, scored a big hit. Their heads are covered with masks representing various wild animals, and their act is novel and amusing. Mr. and Mrs. F. A. Tobin, who made their New York debut after a successful season in the West, scored one of the big hits of the bill in a musical act remarkable for its refinement and excellence. Mrs. Tobin is one of the daintiest and prettiest women ever seen here, and it is a treat to watch her, whether she is playing or simply standing still. The Tobins used trombones and some other wind instruments of a peculiar make, and gave proof of their talent not only by their manner of playing, but by their selections. They also played some catchy airs on a sweet sounding mandolin, and Mr. Tobin contributed a song, accompanied by his wife on the piano. The entire sketch is one of the best of its kind. Space will not permit detailed mention of the other numbers, which included Stinson and Merton, Hulme Brothers, the Gies, the Avolos, Conroy and McFarland, George H. Diamond, Ely and Harvey, Baldwin and Daly, Gerard and West, Fred Brown, Masse, and the ever popular biograph.

A CELEBRATED ARTISTE.



Mlle. Clara Lardinois, an artiste of European celebrity who is now in New York, is pictured above. In Paris and the other capitals of the old world she is a noted and popular singer in light opera.

Mlle. Lardinois made her debut under the special patronage of Marie Van Zandt at the Opera Comique, of Paris. Previously, in preparing for a musical career, she had won the silver medal of the Ecole Diderot in Paris, and the first prize for harmony, singing and piano at the Conservatoire in Brussels—her native city. After her successful debut Mlle. Lardinois appeared as Mignon, Carmen, and in the leading roles of the Opera Comique repertoire during two years. Then she appeared successively at the Galles, Menuis, Parisiens, Renaissance, Folies Dramatiques, and Bouffes Parisiens, originating the prima donna roles in a large number of new operettas. Afterward she was heard in the same parts at the Theatre de la Monnaie, the Alhambra, and the Galeries, St. Hubert in Brussels, and in the other principal Belgian cities.

Next Mlle. Lardinois made a triumphant tour of Russia, under contract to the well-known impresario Gunzburg. During her visit the Imperial family commanded the revival of many musical pieces at the Theatre Imperial Michel. She was also the star of the Arcadia and the Moliere Theatre. By request she sang at the Krane-Mall before the late Alexander III. She received the honor of being decorated with the Russian order of Oldenburg.

Mlle. Lardinois, after singing in Moscow, entered upon an extensive tour of Germany, under direction of M. Gaijnet, the manager who sent Yvette Guilbert to America. She met with pronounced success in Berlin, Vienna, Frankfurt, Bucharest and Budapest.

All the celebrated French composers have written roles expressly for Mlle. Lardinois. Lecoq, in dedicating one of his scores to her, paid her this rare compliment: "To the only one of my interpreters who has never failed me."

Last season Mlle. Lardinois made a South American trip at the head of a French opera company. The tour closed in Costa Rica, whence the prima donna came to this country for a short visit. She has been engaged at Koster and Bial's, where she appeared for the first time last night. In the Spring she will return to Europe to fulfill contracts for her reappearance in France and Russia.

DUELLISTS ARRESTED.

The two women who appeared as duellists in *An Affair of Honor* at Koster and Bial's were arrested at a late hour on Monday evening of last week, on a charge of violating a section of the code relating to offenses against public decency. They were arraigned in Jefferson Market Police Court on Tuesday, and at the request of the prosecuting attorney, the hearing was adjourned. The pantomime was repeated at every performance during the week. The case came up yesterday before Magistrate Wentworth, and was dismissed.

JAMES HOEY AS A MANAGER.

Hoey and Norton's Greatest Twentieth Century Comedians is the title of a new company to be sent on the road next season. The managers are James Hoey, the comedian, and George Norton. They claim that the company will be one of the strongest on the road next year, and will be made up of well-known artists.

A BRIGHT COMEDIENNE.



JOSEPHINE SABEL.

The above picture of Josephine Sabel shows that popular comedienne in the costume worn by her when she sings her latest song success, "The Soldiers' Queen," in which she has made an emphatic hit.

Miss Sabel will sail for England shortly to sing at one of the leading London halls. She has iron-clad contracts and is not going over on a wild goose chase, like so many Americans who run over and back in a month and tell of their success in London.

Miss Sabel's English tour was booked by her energetic and careful business manager, David Sabel, who never tires of looking out for the best interests of his star. He has several schemes which he will carry out while he is on the other side, and will no doubt be able to spring several surprises on the American public when he returns. He is a real hustler and a thorough business man.

Miss Sabel is now filling a return engagement as a feature at Koster and Bial's, where she made a big hit a few weeks ago.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque and living pictures of the week before remained, and there was a revised first part in which Bettina Gerard appeared. A Hot Time in Alaska had been improved and ran smoothly and merrily, entertaining large audiences twice a day. Carrie Scott led a lively olio which presented Belmont and Weston, Strik and Anita, Clark and Thompson, and the Whirlwinds of the Desert.

LONDON.—The High Rollers returned last week, offering before crowded houses practically the same bill that they gave here earlier in the season. The two burlesques, and Sylvia Starr's interlude were well received, and so were the Washburn Sisters, Mackie and Walker, Fabian and Carlton, Charlie Weber, and Tom Nolan, "surrounded by" Cora White in the olio.

MINER'S BOWERY.—Sam Scribner's Gay Morning Glories bloomed for the first time on the Bowery last week to big business, and their burlesque, with Dorothy Neville as principal boy, was highly enjoyed. The olio included McAbie and Sabine, Preston and Balmale, McCloud and Melville, Willis and Barron, Grant and Grant, and Madeleine Franks, and every number was heartily encored.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rentz-Santley company appeared before crowded houses for the first time this season on the West Side. The bill was the same seen before at Little Elthott led the two burlesques, and in the olio were the stunning Sisters Engstrom, Van Leer and Barton, the Walker Sisters, Charles Robinson, and Marion and Vedder.

DEWEY.—The Vanity Fair company, which was advertised as the Gay Masqueraders, put in a successful week. The entertainment was reviewed in this column when it was presented under its regular title a few weeks ago at the London Theatre. Specialties were introduced by Pauline Mayhew, Ralph G. Johnstone, Farrell and Taylor, the Darling Sisters, Lowell and Lowell, Morrissey and Rich, and Sparrow, and two burlesques, *Crepe de Menthe* and *A Winter Carnival*, were given.

KITTY MITCHELL'S ADVENTURE.

Kitty Mitchell returned last week from Porto Rico. Her trip was involuntary, but none the less enjoyable on that account. She visited the United States transport *Mississippi* one day a few weeks ago, accompanied by her maid, and while she was below decks the vessel sailed and the popular subrette was carried away to Uncle Sam's new possession. The steamer arrived at San Juan, and Miss Mitchell immediately drove across country to Ponce, where she boarded a tramp steamer bound for Norfolk. From Norfolk she came to New York on an express train, and rejoined her mother, who was greatly worried over her daughter's absence, although she had called her safe arrival from San Juan.

MINNIE PALMER THE LATEST.

Minnie Palmer is the latest legitimate star to succumb to the temptation of a big salary to enter vaudeville. She will make her debut at Proctor's on March 6, surrounded by a company of five or six clever people, in a new sketch which will give her a good opportunity to display her talents. The Lykens-McGarvie company were the anglers who captured this big fish, and F. F. Proctor furnished them with the bait. Miss Palmer has a repertoire of three sketches, so she is better prepared than most stars who go into vaudeville. Lykens and McGarvie are patiently angling in the legitimate stream and hope to land several more heavyweights before the season closes.

KEITH DENIES RUMORS.

Rumors have been circulated recently to the effect that R. F. Keith had decided to give up the continuous performances at his Providence house, and substitute two performances a day, or give the house over to combinations. Mr. Keith strenuously denies that there is any truth in the rumors, and declares that the success of the continuous plan in Providence has quite fulfilled his expectations.

THE ROBYNS' NEW SKETCH.

Mr. and Mrs. William Robyns produced their new sketch, *Straight Tip Jim*, by Joseph D. Clifton, at the Bijou, in Washington, D. C., on January 13. In spite of the fact that it was a

VAUDEVILLE.

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VAUDEVILLE.

VAUDEVILLE.

Back to New Orleans Again for Two More Weeks.

BIGGER HIT THAN ON FIRST TRIP. IMPOSSIBLE TO PLAY EAST BEFORE MIDDLE OF APRIL.

LYDIA BARRY AND GEORGE FELIX

Keep your eye on return dates. More time offered us than we can fill.

Speak to WILSON & SMITH for next season.

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"PROCLAMATION"

MINNIE PALMER

DIRECT FROM EUROPE

The greatest capture ever made, and the highest salaried artist in the Vaudeville WORLD, the ideal Comedienne of both CONTINENTS, will make her debut on the PROCTOR CIRCUIT at an early date. AMERICAN TOUR directed by her SOLE MANAGERS,

THE LYKENS-McGARVIE CO., Rooms 9 and 10 Mirror Bldg, 40th St. and Bdway.

AN EMPHATIC HIT.

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ACCOMPANIED BY FLORENCE MODENA,

In Mr. Stanton's Latest Original Satire,

FOR REFORM."Hugh Stanton is the pioneer of modern Vaudeville."
—Philadelphia Inquirer.

Next Production, * THE STARS HAVE SAID IT.

A Tremendous Hit at Keith's Union Square Theatre, N. Y. City, week of January 9.

EDWARD M. FAVOR AND EDITH SINCLAIR

IN "A HIGH ROLLER."

(Written by EDITH SINCLAIR.)

The new, original and most successful skit ever presented by them, and entirely different from anything else on the Vaudeville stage.

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THE REAL

HEADLINER,

TIM CRONIN

In the Latest Travesty Success, A TRIP TO THE VAUDEVILLES. Written by George M. Cohan.

Acknowledged by Press, Public and Managers, THE BIGGEST HIT OF THE SEASON.

—READ WHAT THE NEW YORK SUN SAID.—

Tim Cronin is making Pleasure Palace audiences laugh at a new specialty the nature of which, however, seems likely to make trouble for arrangers of programmes, for it burlesques some of the most distinct types of "continuous" entertainers. The all-day show manager himself gets a slap, for Mr. Cronin's first copying is poked at the boys who place the announcement cards. As the manager permits this, perhaps the self-important performers do not take offence at the caricatures that follow. The first card the specialist brings out bears the name of "Anna Yeld." Then he disappears for a moment and returns dressed in the manner of a French vocalist. Emphasis, vivacity, and skirt flipping are exaggerated. He next returns as the card boy, announcing "Dan 'n' me." His response is a lively ditty in cockney dialect. The next card in the rack bears an unpronounceable name, and brings a take-off of a facial imitator. Mr. Cronin's village is set in sterner lines, his shoulders are held high, and his voice is one of overdone impressiveness. This chap says that he is the first of his kind, and that all others are imitators. The Emperor of China and Bandmaster Sousa are his subjects. The band leader's whistles are pink and unkempt, and he waves his baton at the piano player, turning at short intervals to give a condescending stroke toward the wings, whereupon an unseen bass drummer responds with vigorous thumps. Vocalists who sing dolefully while illustrations are shown on a screen behind them are another target for his burlesquer. His screen is of the regulation sort, and so is his pathetic stanza, but the pictures are comical misfits. Last, with a change of scenery, comes the legitimate player who brings to vaudeville a short drama. The specialist dons a military uniform and enters as if pursued, on plain sight is the dummy figure of a woman seated, as though reading, a visible string keeping the chair rocking. After walking about the stage several times, peering here and there fearfully, the actor exclaims the figure. "Pis me sister Mary," he says. Then, striding to the figure, he strikes it over the head with a baseball bat. The head is wooden, and the blow gives out a sharp report. "He does not speak," he exclaims. Hoof beats, followed by pounding upon the door, rise to a stirring climax, and, while shouting to the supposed pursuers that he is not there, and that they may not come in, he knocks the top panel out of the door with an axe, and a newsboy enters to sell an evening paper.

Any infringement on this act will be prosecuted to the full extent of the law by my lawyers, MESSRS. FRIEND, HOUSE & GROSSMAN, World Building, New York City.

Friday, and the 13th of the month, the sketch is said to have made a decided hit. It will be seen in New York in the near future.

PROCTOR ENGAGES WILSON.

George Wilson, the famous minstrel comedian, has been engaged to make his vaudeville debut at Proctor's on Feb. 6. He has heretofore avoided vaudeville, although he has received some big offers, but the final one made by Mr. Proctor, through Wilson and Smith, was too much for him, or, rather, just enough to catch him, and before he knew it he had signed a contract. This engagement leaves only George Primrose and William H. West of the list of minstrel stars who have not been seen in vaudeville—that is, since the present craze for that form of entertainment began.

A PRETTY SOUVENIR.

One of the daintiest and most artistic souvenirs ever given in a New York theatre was distributed to the women in the audience at Hartig and Seamon's Harlem Music Hall on Friday evening last, in honor of the engagement of Lillian Burkhart. The souvenir is a pretty book bound in white, with a vignette of Miss Burkhart on the cover. It contains half-tone portraits of the star in her various characters and several views of her pretty home, "Idle Hour," Bensonhurst. There was an immense attendance, as Miss Burkhart is a prime favorite in Harlem.

SIDNEY HYMAN ARRIVES.

Sidney M. Hyman, who is one of the managers of the Empire Palace, Johannesburg, South Africa, arrived in New York last week. He will remain here for a month or so engaging performers to go direct from New York to Johannesburg. The European supply of vaudeville talent seems to have given out, as far as South Africa is concerned, and Mr. Hyman was obliged to visit America to get stars and novelties. He spent every afternoon and evening last week at the various theatres, and secured several good acts.

IT IS NOW "THE PALACE."

F. F. Proctor has decided to drop the word "Pleasure" from the title of his up town theatre, and the house will hereafter be known simply as The Palace. The improvements are progressing steadily under the watchful eye of General Manager Fynes, and the sound of hammer and saw, and the merry swish of the paint brush, are heard there every morning up to the time the doors are opened.

BOUND FOR SOUTH AFRICA.

Nat M. Willis and Mlle. Loretto signed a contract last week for an eight weeks' engagement at the Empire Palace in Johannesburg, South Africa, opening March 29. They will leave New York on Feb. 8 with Edgar M. Hyams, the South African manager, who is now in New York engaging performers for his house. Willis and Loretto were offered engagements in London on their return from Johannesburg, but they will not accept them, as they are engaged for next season with Robert Fulgora's company. They will play in London in 1900.

PASTOR'S EMPLOYEES' BALL.

The employees of Tony Pastor's Theatre will have a grand entertainment and ball on Jan. 31 at Tammany Hall. Several of the most prominent performers in vaudeville have volunteered their services and a big time is expected. A feature of the evening will be a cake walk open to all comers. The prize will be an immense cake, which is now on exhibition in a window in Fourteenth Street.

HAMMERSTEIN IS HURRYING.

Oscar Hammerstein is losing no time in pushing the work on his new music hall, the Victoria, which is going up with great rapidity on the corner of Seventh Avenue and Forty-second Street. He confidently expects, if his schedule can be carried out, that the building will be thrown open on Feb. 27.

VAUDEVILLE JOTTINGS.

Beatrice Moreland is very proud of a notice she received recently in Chicago from Amy Leslie, who is not given to praising performers when they do not deserve it. The notice reads in part as follows: "Miss Moreland is a capital interpreter of fun in any guise, and Cohan's fun finds ample chance, of not only faithful presentation, but such decorative assistance as Miss Moreland bestows upon the piece. She is blonde and handsome, and has the tricks of mimicry and recitation so rare among variety stars."

F. F. Proctor, Jr., son of the continuous manager, who is a member of the New York Athletic Club, is making quite a reputation for himself as a fast swimmer. He has been developing his talent in this direction for several years at Larchmont, where his father owns a magnificent summer home.

The Williams and Walker co. has prospered amazingly since it has been under the management of Hartig and Seamon, who make a specialty of taking up ventures which have been failures in the hands of others and turning them

into successes. At the opening performances at the Olympic in Providence last week, many people were turned away.

Clivette, the clever juggler, writes THE MIRROR from Birmingham, England, under date of Dec. 29, that he has been engaged for the entire run of the pantomime Cinderella at the Royal Theatre, Birmingham. He also states that he had a splendid time while in London, and noticed that all the American performers were doing exceedingly well. He has been booked solidly for over a year in Europe.

George W. Day, the bright young comedian who has been making a big hit in his specialty and by his careful playing of a prominent part in The Finish of Mr. Fresh, will be seen again in vaudeville, owing to the closing of the Fresh co. He has had no trouble in filling the remainder of the season at a big salary, as he is in the front row of monologists.

Vernelo, the illusionist and magician, has been laid up for several weeks with typhoid fever, but is now recovering, and opened a two weeks' engagement at Heck's Wonder-World, at Cincinnati, O., on Jan. 16. He was obliged to cancel several dates on account of his illness.

Hal Merton, who is said to be a clever magician, will shortly go into vaudeville.

Joseph Hart's big vaudeville co. made a tremendous hit last week at the Fountain Theatre in Cincinnati. Hart and Miss De Mar scored an especially notable hit in Dr. Chauncey's Visit.

The sketch, For Reform, in which Hugh Stanton is playing with so much success, assisted by Florence Modena, was written by Mr. Stanton himself.

Max Gabriel, the popular musical director who led the orchestra at Koster and Bial's for several seasons, has been engaged for the leader's chair at Olympia by H. R. Sire. No better selection could have been made, as Mr. Gabriel is a first-class musician and knows his business thoroughly.

Harry Thompson informs THE MIRROR that he will not star next season in The Mayor of the Bowery, under the management of Tom Mico.

Nat M. Willis says he doesn't care much for new jokes. He believes that the jokes of a generation ago ought to be used, so that the present generation may be properly educated in an appreciation of the humor of our forefathers. When ever he thinks of a good new one, he uses it, but he has found by experience that old jokes, like old wine, seem most pleasing to the taste of the general public.

Maude Courtney was taken ill with grip last week and was obliged to close her engagement at Tony Pastor's on Tuesday evening. She was ill on Monday, but appeared and sang, as she did

not wish to disappoint Mr. Pastor, who looks upon her as one of his best attractions. She received a letter from Mr. Pastor, expressing his sympathy, and stating that he would be delighted to play her again in the near future.

The Gay Masqueraders performed a wonderful feat last week by appearing at the Dewey Theatre in New York and at the Bon Ton in Jersey City. They did this by lending their title and printing to the co., usually known as the Vanity Fair co., which substituted for them at the Dewey.

George Felix was granted a divorce on Dec. 29, in the Superior Court of Cook County, Illinois, from his wife, Dora Rumpf Felix, professionally known as Dora Claxton.

James R. Smith and Madeline Shirley will soon present in vaudeville a new sketch, The Prima Donna, by George Totten Smith, under direction of H. D. Grahame.

Vaudeville singers are charmed with George A. Nichols' new love-song, "I've Waited, Honey, Waited Long for You." The first singer to present it in New York is Thomas Connors, partner of Charles Lawlor. Fox and Allen have put the song into their act, and a number of other headliners will soon add it to their repertoires.

Lizzie and Vinie Daly have made hits at the Empire, Johannesburg, South Africa.

Frank Conway, a vaudeville performer, was found wandering in New Rochelle one day last week. He was under the impression that he had won \$29,000 on the McCoy Sharkey fight. The authorities took him in charge.

Cissie Loftus caught another cold last week and was not able to appear at Weber and Fields' Music Hall after Tuesday. She spent several days in Lakewood, N. J.

John Higgins, the jumper, who was to have appeared at Koster and Bial's last week, was taken ill, and had to postpone his debut. It is expected that he will be able to appear on Jan. 23.

William Elmer, the actor-boxer, who put on and is now appearing in the fight scene in Sporting Life, will appear in vaudeville in the Spring with Clay Bouton, of The Hotel Topsy Turvy co., in a refined sketch, written by Richard Carle.

Ray Bailey, of Genaro and Bailey, is making a big hit with her coon songs in Rays' A Hot Old Time co. She was recently presented with a beautiful turquoise bracelet by Mr. and Mrs. Ray, as an evidence of their appreciation of her work.

Harry Lucy filed a voluntary petition in bankruptcy in this city on Jan. 7.

Leo W. Wright, manager of the Mirror Trio, who has been doing the German comedy part with The Dazzler, left that organization in Denver, Col., on Jan. 7, giving Mr. Colgrove one week's notice.

After a couple of weeks' rest, Mr. Wright will organize another troupe, and will play dates the balance of the season.

Diana, the myriad mirror dancer, last week filled her sixth engagement at the Bijou, Washington, since last February. Her manager, A. W. Hardy, has applied for letters patent on the picturesque lantern device used in Diana's act. Her next act will be put on shortly at Hyde and Belmont's, Brooklyn, where she plays a return date. Very elaborate preparations are being made for this event.

Ann Fletcher, of New York, now one of the members of the Romaine Stock co., in Providence, R. I., has given her "gentlemen" specialty considerable times in Providence recently with considerable success. At a smoker at the Providence Athletic Association she made a decided hit. Her Frenchman make-up is unique. The quick changes made by Miss Fletcher are most remarkable.

Baker, Solley and Bartlett in their sketch, "Divorces While You Wait," played last week at Orpheum, Kansas City, finishing the Orpheum circuit, after a very successful engagement.

William Sidney Hillier has just finished two character monologues for Pat Dunbar. Mr. Hillier is also at work on a comedy act for a well-known sketch team, and he has written the words of two sentimental ballads for Edwin I. Shope, the Washington composer.

James R. Adams is preparing an entire bill to offer managers of parks for next summer. He has already engaged several artists of ability.

When Rose Melville goes to London in May for an engagement at the halls she will take with her a carefully selected little co. of clever people. The first engagement is that of May Crossley, the handsome prima donna of Shamus O'Brien during the New York run of that opera, and later the successor of Sadie Martinot as Hattie in Hoyt's A Stranger in New York.

Grant and Norton are playing a return engagement this week at Tony Pastor's.

Gallagher and Barrett's new act which they put on at the Palace recently continues to increase in popularity. They are booked over to Orpheum circuit, and have an offer to go to Havana, where American vaudeville is becoming very popular.

Tim Cronin has made one of the big hits of the season in his monologue, "A Trip to the Vaudeville," written for him by George M. Cohan. The public has enthused over the sketch and the press has praised Mr. Cronin for his versatility and cleverness. His services are in great demand and he has a splendid season booked.

Bijou Fernandez has had a tempting offer from a leading vaudeville manager to play Dangerfield, '95, the comedietta in which Annie Russell scored such a distinct hit.

Madeleine Shirley, assisted by James R. Smith, will soon enter the vaudeville field in a sketch entitled "The Prima Donna," written by George Totten Smith.

Josephine Sabel was re-engaged for Koster and Bial's last week. Her engagement has again been extended to include this week.

Hugh Stanton has the honor of being the first man to introduce legitimate sketches and one-act plays on the vaudeville stage. The Philadelphia Inquirer refers to him as the pioneer of modern vaudeville. Mr. Stanton, assisted by Florence Modena, is now playing his latest original satire, "For Reform," which he produced at the Palace the week before last. Mr. Stanton avers that one of the best signs of its success is that all managers who have seen it have booked it.

Louis M. Grant will produce a unique and original specialty next season. He will be assisted by Ethel Lillian, the Californian operatic star.

George Mitchell and Charlie Prince are playing the vaudeville houses this season and have made hits at Keith's Union Square and the Palace. Their travesty on Cyrano de Bergerac and their "Helen Gould" song are great successes.

Lillian Burkhart is mourning the loss of a beautiful diamond star, which was stolen last week.

Ruth Royal and Charles Leonard Fletcher will present a new comedy sketch, entitled "Wanted, a Gent," at the Bijou Theatre, Washington, next week. It is from the pen of Willard Holcomb, dramatic critic of the Washington Post. Miss Royal and Mr. Fletcher gave a trial performance last Thursday, and made such an excellent impression that Manager Grieves immediately offered them an engagement.

E. C. Wilson, of the Wilson Theatre co., has organized a vaudeville co., headed by Janet Carver. The co. opened its season at Rochester, Pa., Jan. 10 with great success.

Sam T. Jack is making a three weeks' visit to his Chicago theatre.

Robert Stodart read his comedietta "At a Masked Ball," to Isabel Field and Walter Camp the other day and they bought it on the spot. He is now at work on a sketch called "How They Twisted the Play," which may be secured by Beatrice Moreland.

Joaquin Miller will begin a tour of the Keith circuit on Jan. 23 at the Union Square. He is expected to use for his vaudeville entertainment a shorter talk on his trip to the Klondike than the lecture which he has been delivering in the West, and he may read some poems.

C. S. Sullivan, the burlesque manager, is getting things in shape for his Female Mastodons, which he will put out early next season, making a Southern tour.

The Columbian Investment Association, a colored organization, of Newport News, Va., has nearly completed its opera house, at Madison Avenue and Twenty-third Street, that city, and it will shortly be opened by a colored minstrel troupe. This house is in a thickly populated colored section of the town and will have a seating capacity of about eight hundred. Phil Brown will have the management.

Wilbur Mack and Isabel Fenton are with the Gibney-Hoefel co. for the season. They will begin their own co. in April and play through Nova Scotia and Prince Edward Island for the summer.

Allen and West have been specially engaged to appear with Tom Sharkey's co. at the Palace Theatre, Boston, Mass., this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Ezra Kendall, the delightfully humorous monologue comedian, is the principal feature. The Silvers, Ramsey Sisters, and Baby Lewis are also prominent.

Chicago Opera House: The Nelson Family heads the list. Lew Hawkins is retained and Le Roy and Clayton. Hilda Thomas and Frank Barry are the other features. Hall and Staley, the Wilson Family, George Austin, Wilson and Halpin, Mile Turnaur, the Leamer Sisters, Edmund Standish, Morris and Daly, Cicero Reed, and Clark and Emerson complete the programme.

Olympic: Kohl and Castle present an unusually good bill. Al Leech and the Three Rosebuds, Lizzie B. Raymond, Hines and Remington, Topack and Steele, Maude Rockwell, Griffith and Griffith, Flackey and Dell, Mons Cariosa, the Jacksons, Johnny Williams, Clifford and O'Dell, Zimmer, and the Seasons make up the list.

Haymarket: The Four Cohans are the main attraction and they are pleasing large audiences with their laughable act. Running for Office. The others are Waterbury Brothers and Tenny, Elinore Sisters, Emmonds, Emerson and Emmonds, Clarence Vance, Jones, Grant and Jones, Three Palms, Webb and Hanson, Carita Barton, Harry Fitzgerald, Henning Trio, Ford and Davenport, Galvin and O'Neill, May Ellsworth, Kingsley Brothers, and Deiphone.

Dearborn: The vaudeville portion of the programme consists of Frank Cushman, Cooke and Clinton, and Alma Duerge.

Sam T. Jack's Weber's Dainty Duchess gives a very satisfactory entertainment. In the olio are

Raymond and Clarke, Earl and Wilson, Alene and La Rue, Hayes and Bandy, the Mimic Four, and Kessler and Carrick.

Items: Lynch and Jewell put on their new sketch entitled "O'Brien's Rehearsal with success." The Marquette Club gave a vaudeville entertainment. The bill was made up by Harry Earl and included Ben Mowatt Trio, Lynch and Jewell, Zieks, Florence Townsend, Frank and Don, the Pucks, Professor Townsend, and Fred Bush.

WILLIAM FITZGERALD.

BOSTON, MASS.—B. F. Keith has lots of top-liners in his programme this week. There are two distinct dramatic features, Harry Lacy in Bob Rackett's Pajamas, supported by Ida Van Sicien, and The Holly Tree Inn, which may be remembered for its Boston Museum success in the last year of the stock co. Hal Merritt, one of the cleverest entertainers that comes to Keith's, is in the bill again with new recitations, and Alice Atherton brings her engagement to a close. The other features are Samuel Siegel, Servais Le Roy, Sadi Alfarabi, T. Nelson Downs, Master Joe O'Hare, Mr. and Mrs. Harry Budworth, the Maroon Twins, Halday C. Ward, Teed and Lazell, Ladell and Francis, Baldwin and Daly, Professor Gies, and the biograph. Marie Jansen will play her once-deferred engagement next week.

When the Rose Sydel London Belles Burlesque co. received its vindication and free advertising from the Watch and Ward Society I predicted that an early return would be booked, and here it is, at the Lyceum. In the olio are Hilton, the Fonti Bori Brothers, Chatlan and Reiger, Richmond and Clements, the Laska Brothers, and Stinson and Merton. But where, oh, where is Karina?

The Palace makes a strong bid for popularity with the sporting fraternity with Tim Sharkey, who is there this week in connection with the Robin Hood Burlesque co., which has already been seen with success in Boston this season.

Another house bill holds the stage at the Grand. Among those to appear are Thomas and Watson, the De Elmar Trio, Don H. Leon, Morrissey and Proctor, John B. Mack, Nellie Franklin, Carroll and Larkin, Finn and Mack, Toby Lyons, and Alban and La Brant.

Sheridan and Faust's Metropolitan Burlesque are at the Howard Athenaeum this week with Weston and Bessley, Lucier and Bell, Sophie Thorne, Pearl Woods, Curtis and Wooler, and the Golden Gate Quartette. In the house olio are Wills and Collins, Lillian Beach, Lizzie Mulvey and Pearl Luman, Nellie Height, Tom and Gertrude Grimes, Gibson and Melburn, May Vincent, the Norrises, and John Pandy, while Haines and Pettinill are the stars of this part of the bill.

At Austin and Stone's there is another strong bill, including Frye and Allen, the Dalys, the Ventinis, Martiere Sisters, Beatrice Bathaway, Annie Forrester, Tom Hefron, Frank Sheridan, Tom Doyle, Mike Fenton and Charles Sherman, Sophie Sawyer, Carleton and Edmonds, Marza and Melville, the Gleeos Family, and the Denza Brothers.

Lillie Cole's Female Minstrels are at the Nickelodeon.

George Milbank, of Austin and Stone's, was in New York last week.

PHILADELPHIA, PA.—Keith's Bijou presents an interesting programme from start to finish to the usual capacity patronage. Bert Coote, Julia Kingsley and co. in The Dead Shot, O'Brien and Havel, Three Nevers, Dooley and Lee, Broderick, Volos, Huline Brothers, Mr. and Mrs. Tobin, Conroy and McFarland, McNish and Albino, the Gleeos, Silbor and Emerson, Drawee, the Heals, George H. Diamond, and the ever popular biograph make up the bill.

Sam Dovere's Own co. is at the Trocadero, opening to a big crowd. It is a great co. and deserves patronage and applause. Mildred Howard De Gray, Barnes and Simon, Three Fanchette Sisters, Herbert Ashley, Flood Brothers, O'Brien and Buckley, Cooley and Husted, Walter J. Talbot, and Ed. Bentz are the features. Clark Brothers' Royal Burlesque 23. Merry Maidens 30.—Manager Fred J. Landman, of the Trocadero, was recently presented with a handsome gold watch by Bolton J. Winpenny, owner of the theatre, and a handsome inlaid box filled with cigars by William Dickson, of the Pennsylvania RR. company.

The Lyceum Theatre presents the European Sensation Burlesque to good opening. The co. includes Hastings and Wright, Smith and Champion, Joe and Nellie Doner, Bessie Phillips, Dan Polke, Ferrill and Starke, with lively and pretty girls in burlesque. American Burlesque 23.

Gus Hill's New York Stars hold the week at the Kensington, with Rents Santley co. to follow 23.

S. FERNBERGER.

WASHINGTON, D. C.—The Grand Opera House under the management of Burke and Chase, opened as a first-class vaudeville house at prices ranging from 25 cents to \$1. A large attendance gives the new venture an admirable end-off. The opening co. comprises Marshall P. Wilder, Camilla Croo, Five All Brothers, Marie Heath, the Deaves, Rosaire, Duffy, Sawtelle and Duffy, and Manning and Weston.—Bryant and Watson's Australian Beauties is the attraction at the Lyceum. The Typewriter's Wedding Day and The Duke of Monte Carlo are the burlesques. The excellent co. includes Harry Bryant, Baby Marion, Smith O'Brien, Blanche Phelps, Lillian Perry, Joseph Adams, Edith Kennedy, Sam Williams, Evelyn, the Formers, May Haylands, Hazelton and Vedder, Williams and Adams, Marion and Blake, Sheehan and Kennedy, and May Rhea. Tammany Tigers 23.—The current bill at the Bijou includes Corinne, Joe Flynn, Bloom and Cooper, Brothers Romalo, Raymond Musical Trio, Collins and O'Brien, and the re-engagement of the popular song illustrators, William E. Thornton and Edward Marsh.—Item: William L. Bant, Jr., general director of Fred Irwin's attractions, has written a novel and original three-act farce-comedy entitled A Son of a Gun, which will next season be given an elaborate production and will play the better class of houses, under the management of Fred Irwin.

PROVIDENCE, R. I.—B. F. Keith's New Theatre Charles Lovenberg, resident manager: The dramatic feature of the bill here 9-14 was Augustus Thomas' play, A Proper Impropriety, by Louise Thordyke, Bonicault and Howard Kyle. Filson and Erroll and Amy Lee and Eugene Sweetland offering entertaining sketches, and the remainder of the bill was by Nelson and Milledge, Dooley and Tenbrooke, the Gypsy Quintette, Louke Trux, Massand and Nelson, Halliday and Ward, Silbor and Emerson, O'Rourke and Burnette, Bessie Searle, Valvino, and the biograph. For 16-21 Milton and Dolly Nobles, Filson and Erroll, James Thornton, Paulton and Dooley, biograph, Press Eldridge, Ford Brothers, Ely and Harvey, Hugh J. Emmett, Ray Burton, Lester and Jermon, Gilbert Sarony, Hill and Hill, and Timely Topics.—Olympic (A. A. Spitz, manager): Williams and Walker's Colored co. gave a remarkably good entertainment here 9-14, and opened to two very large audiences. The co. appeared in good specialties, chorus singing, and dancing. Williams and Walker had an amusing act, and other good turns were by Hodges and Lanchmere, Mallory Brothers and Brooks, Black Carl, Overton and Halliday, Goggin and Davis, and Henry Williams. Business large all week. Jerome's Herald Square Comedians in A Jay in New York 16-21.—Westminster (George H. Batcheler, manager): Fred Riders' Moulin Rouge co. did a good week at this house 9-14. Harris and Walters played i-ading parts in a burlesque, and the olio presented Cierbo and Nolan, Cooper and Stewart, Wills and Collins, the Manakins, and the Sisters Bachelor. Rose Hill English Folly co. 16-21.—Items: Every employee of the Olympic was remembered on Christmas Day by Proprietor Nathanson and Manager Spitz, and the remembrance in each case was substantial. The Migleys were out of the bill at Keith's 7, having been called to Cincinnati by the death of their infant son.—Marie Jansen was to have headed the Keith bill 9-14, but was taken ill in Boston. It is hoped she may appear here later.—Manager Spitz, of the Olympic, while in New York last week, arranged for the appearance of Cissy Loftus at the Olympic in the near future.—Early comers at Keith's include Mr. and Mrs. Edwin Milton Hoyle, Bert Coote, and Julia Kingsley. Servais Le Roy, Maude Courtney, and Mr. and Mrs. Sidman.

BOWLING GREEN, KY.—Fredericksburg (E. W. Rowe, manager): With a programme comprising Lela, Gus, Frank, and Josie Milton, Al. Aguer, Estelle, and Marguerite Allen, intermingled with ear-pleasing selections by C. L. Brown and his orchestra, this house was profitably patronized week ending 8.—Blazer's Theatre (Will H. Brown, manager): Week ending 8 the evening performance opened with George Bird's Irish, Justice, a farce-comedy, followed by singing, dancing, and specialty work by

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Leland Opera House, Albany, N. Y., this week. Beginning Jan. 23, BROADWAY BURLESQUERS balance of season.

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are presenting a new act in Vaudeville, —DOWN ON THE FARM.— For ad BIRMINGHAM, NICH.

Henrietta, Nita, and Rose Delray, John Hallet, and Lillian Carroll, Marie Doyle, George and Lizzie Bird, Charles Buckley, and ending with Professor Williams' performance of canaries and cockatoos. Good business.—Items: The Eden Musee (Harry Heikes and D. D. Duty, managers), which opened so auspiciously Dec. 24, with J. Williams' cockatoos, Paul Le Croix, Rowe and Cleveland, Jules Karto, and Captain Carl, existed until 1, and then, on account of lack of patronage, died.—The Magniscope Exhibition co. opened at the A. O. U. W. Hall 2 for a week; but, owing to audienceless houses, closed 3. Eugene Laurant, who gave first-class sleight-of-hand tricks in connection with the show, has been engaged to appear during the Irish Fair, at the Exposition Building, for two weeks, beginning 21.

MISS ENGEL SUMNER

and Co. in THE DESERTER.

N. Y. Sun, Nov. 27.—"A comic mix-up. . . . The farce was interesting. . . . Placing it in the recent war times did not count as an element of danger to its success." Address Agents or 506 W. 32d St.

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KRAUSE & ROSA

And their Dutch Pickaninnies.—En route.

The Four Miltons, who opened at the Fredericksburg 2, direct from Chicago, have made a great hit. After a four weeks' engagement here they will open at Vancouver, B. C. Manager Rowe, of the Fredericksburg, is giving his patrons only first-class attractions, as evidenced in his booking the Miltons. A 3-stellar attraction at the house is Little Estelle Allen—only six years old. O. J. MITCHELL.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): P. F. Nash, resident manager: The headliners for week 9-14 were the clever acrobats Caron and Herbert. Lotta Gladstone is very amusing, and Laura Bennett's act made a big hit. Others were Johnson, Davenport and Loretta, the Imperial Comedy Trio, Edwards, Kernell and Williams, Glose Brothers, Harry Taft, Bob Alden,

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Christmas Pantomimes—Americans Prominent in London and Provinces—Irrving to Tour.

(Special Correspondence of The Mirror.)

LONDON, Dec. 31, 1898.

On New Year's Eve this goes, hoping, as the old time English letter-writers were wont to say, that you are all quite well as it leaves me at present, in spite of my having, since I last had the honor to address you, passed my days and



WILLIAM WYES.

nights in the study, not of Addison, but of pantomime. What a time we have had! Great Scott!—not meaning Clement ditto (who made his farewell to the *Daily Telegraph* this week), but the other Scott. Yes; we are simply reeking with pantomime wheezes, mostly of the "chestnut" brand and with comic songs gleaned, as usual, from the music halls.

And, speaking of pantomime songs, lo, and behold you, the big song in most of the thirty-eight pantomimes now on in London and the suburbs thereof owes its popularity to the fact that its ear-haunting tune has been derived from America; even as so many of our newest principal panto-players have been this year. The song in question, which as to words is in some respects questionable, has for its refrain, "Save a little bit off the top for me, for me," and is, as regards that refrain, set to the tune of your famous war warble, "When Johnny Comes Marching Home!" Moreover, its revived melody, which I well remember as pervading our metropolis in your painful Civil War time, is even at the moment of writing being sung, whistled, hummed, and even mouth-organed, all over our streets. Which, of course, only shows you that for melody, as well as for machinery, we are indebted to your great and glorious Star-Spangled Banner-land.

As to the aforesaid American theatrical and vaudeville artists now pervading our pantomimes, I may perhaps be permitted here to mention that in London and its environs alone we have the following really clever examples: Amelia Stone, who came here as soprano with the ill-fated *A Stranger in New York*, and who is principal girl at Drury Lane; Julie Mackey, principal boy at the Alexandra, Stoke Newington; Madge Ellis, who is principal boy, and the Brothers Crawford, who play the Ugly Sisters, in *Cinderella*, at the Borough, Stratford, and so forth. Of the beautiful Lil Hawthorne, who is principal boy at the Empire, Edinburgh, and of the many other Americans now invading our London and especially our provincial stages, more anon. Suffice it now to say that the aforesaid American artists, whom I have encountered this week in London and the suburbs, have all gone strong. Yes, even including Amelia Stone, who, like the plucky little white woman that she is, came out of a sick bed on Boxing Night, in order to play at Old Drury, and who about midway in this stupendous, not to say tremendous, version of *The Forty Thieves*, Limited, was taken sick and had to suddenly retire and let her character be caught up, so to speak, by Maud Fowler. Miss Fowler is a sort of a relation to the chief of the Drury Lane Syndicate, which chief is a kind of millionaire stock exchanger, who in all theatrical speculations takes upon himself the sweetly sounding stage name of Herbert Love.

Love, by the way, is, I may tell you, the head and front of the Drury Lane Syndicate, and is also the silent financial backer of the Garrick, whereto *The Three Musketeers*, according to Hamilton, has just been shifted from the Globe.

There is, of course, no need to enter into a full description of the plots and stories of the big pantomimes produced in London and the suburbs this week. A few points chiefly concerning the principal points of the leading examples of these shows will doubtless suffice. Imprimis, as to Drury Lane *Forty Thieves*, that is absolutely the biggest of the many big shows ever seen there since poor Gus Harris started on these mammoth spectacular display lines. Two of the scenes are really wonderful in their splendor—namely, the treasure cave of the *Forty Thieves*, Limited, and the silver palace. In one scene is a gigantic cascade, the most beautiful and startling illusion ever seen here, both for effect and ingenuity. The ballets are, of course, very lovely, especially those of the flying or aerial kind contributed by the Grigolati Troupe. In short I can promise you that, when Augustin Daly introduces this grand production of Arthur Collins' to your citizens of the Great Republic, as he talks of doing, it will make you sit up and stare considerably. I have already told you that Amelia Stone had to give up about half through the performance, just as she was going so nicely. I need only add that histrionic successes were made by Nellie Stewart, of Australia, one of the brightest and best shaped principal boys; Rita Presano, a ditto, ditto; of course, Dan Leno as the Captain of the *Forty*, and Herbert Campbell as the fair Zuleika, the Captain's massive mash. These twain will be even funnier when they have somewhat worked up the parts allotted to them by Librettist Sturges, and when the panto-

mime has been reduced to more reasonable limits than on Boxing Night, when it lasted till past midnight.

Oscar Barrett, who, since he left Drury Lane, where he so long acted as musical director for the late Sir Augustus Harris, has produced pantomimes all over London and the provinces, has this time taken possession of the Adelphi, where there has not been a pantomime for about a score of years. His panto, is on the familiar legend of Dick Whittington, who, it may be remembered, was thrice Lord Mayor of London. The book is again by Horace Lennard, one of our daintiest fairy-writers and versifiers. All that Lennard needs, as a rule, is a greater modicum of low comedy humor, for—unless the low-comedy merchants happen to be very lively and up to good gagging—these Oscar Barrettian pantomimes, with all their beautiful mise-en-scene and sweet music by the said Oscar, are apt to pan out somewhat too decorously for the taste of most pantomime consumers. This year, however, things are more lively in this connection. Comedians Fred Eastman and Edward Lewis, as Mary Ann, the Cook, and her sweetheart, Idle Jack, respectively, making things hum for the most of the time—especially when aboard one of the most realistic ships ever seen on any stage. In this merriment they are ably aided and abetted by Amy Augarde, a dashing and melodious Dick, and by O. E. Lennon, who is one of the best cats now mee-owing in Pantomime-land. Dick Whittington is indeed beautifully staged all through, the Eastern slave-market scene being quite an eye-enchanting mass of color.

Oscar Barrett's last year's Garrick pantomime, *Cinderella*, one of the loveliest stage productions ever witnessed, is the Christmas offering at the Borough, Stratford, a fine East End playhouse, situated amid what Bard Beranger would call, when translated, the toiling, moiling myrmidons. When Barrett did this pantomime, it had that defect of dullness to which I have alluded. Now, however, thanks to revision and to engaging a group of broad low-comedians, there is not a dull moment in it. The chief scoring was made by your fellow natives, the saucy Madge Ellis, and the smart Brothers Crawford, as Dandini and the two ugly sisters respectively; by Bertie Wright, as a much disguising servant; by Ruby Verdi, as *Cinderella*, and by the Burnells, a quartette of wonderful knockabout xylophonists, and so forth.

The big new theatre, the Broadway, Deptford, hard by our famous Dockyard, where Peter the Great came to learn shipbuilding, has a big pantomime to match. It is on the subject of Aladdin and has been cleverly written by Comedian Edwin Barwick, who has introduced for himself quite a novel character called Sleuth, the Nibbler. This affords him many opportunities for Biondi and Fregoli business, as well as for song and dance. Some of these are of the lower life, but one must play down a bit in the great but grimy Deptford district, where even Father Thames looks as if he sadly needed washing. Excellent performances are given by J. C. Piddock, a singing comedian of almost Fred Leslie-like versatility, as the Magician; E. W. Colman, as the Widow Twankey; the beautiful Lily Harold, as Aladdin; Decima Moore, as the Princess, and the Brothers Harrison, as a couple of Chinese policemen.

Aladdin is also the subject of the pantomime at the lovely little Brixton Theatre and turns out a far more lively entertainment than has yet been seen here at Yuletide. It is again produced by Frank Parker, a clever youth, whose only fault as a rule is too great a fondness for mere spectacular display, a habit he learned of the late poor Charlie Harris, who was otherwise perfection as a producer. Here the chief players are Jenny Owen, as Aladdin; Amy Farrell, as the Princess; Marius Girard, as the Magician; Lalor Shiel, a splendid little lady "low-com," as Slavee, and the Brothers Rich as two of the Chinese "Finest."

Manager E. G. Saunders, having found the County Council cease from troubling and having therefore withdrawn his threatened war against their several summonses, duly produced a *Cinderella* pantomime at that very new theatre, the Coronet, up at Notting Hill, a due western suburb of large dimensions. Julie Ring is the chief artiste, but there are others equally good. Touching this panto, and several others, I may give you a few more details anon.

That many theatrical manager, Robert Arthur, contrived to open the Princess, in conjunction with Albert Gilmer, last Saturday night and to produce thereat a new melodrama of weird hypnotic interest, *The Crystal Globe*, adapted by Sutton Vane from *La Jolouse de L'Orgue*, but he did not contrive to fulfill his other promise for the same evening—namely, to open his brand new theatre, the Princess of Wales, at Kennington Park. He managed it on Boxing Night, however, when he produced an excellent *Cinderella* pantomime. This beautiful new playhouse is in the centre of a district where the majority of residents, being not far from Spurgeon's Tabernacle and other chapels, were wont to look askance on play-actors and often indeed to denounce drama and all its works. The aforesaid melodrama, *The Crystal Globe*, is not a very enlivening affair, but it is for the present going strong, thanks to its possession of one or two exciting situations.

Manager Isaac Cohen, one of our biggest producers, has put forward two fine pantomimes at his Pavilion Theatre, Whitechapel, and the new Crown, Peckham. As usual, he has spent money freely, both for players and for mise-en-scene. He has not, however, found pantomime life any too rosy this week, despite the enormous business at each of his houses. For, alas, at the Pavilion, Principal Boy Marie Loftus and Chief Low Comedian Arthur Alexander so agreed to disagree that A. A. packed up his traps and pro tem. walked out of the theatre, as actors say. While at the Crown, Peckham, Principal Boy Marie Lloyd was suddenly threatened with legal proceedings for an alleged breach of contract, and had to agree to indemnify the management in case of trouble. At the moment of writing there are still rumblings of discontent at each theatre.

Yesterday, there were also ructions at the meeting of the shareholders of the Moore and Burgess Minstrels, who used to be called Christy's when "Pony" Moore had just started them. The directors slanged each other terribly, so much so that Director Edward Terry, one of our finest comedians, who showed that he had lost £5,000 in the show, demanded and received an apology from one slanger.

I also hear of the probability of Beerbohm Tree, if not of Sir Henry Irving, going for certain paragraphs who have made pretty free with their respective names of late. Moreover, Forbes Robertson and Mrs. Patrick Campbell have decided to sever their theatrical associations. Well, well!

The new big Barnum and Bailey Shows

opened at Olympia on Monday to an enormous gathering. I have never seen a vaster nor more comprehensive group of entertainments. I propose returning to this show of shows anon. Meanwhile, let me add that the Bombardment of Santiago is one of the most realistic affairs ever seen; and that gallant America was highly popular all the time. I met many excellent citizens of yours there on Monday.

You will rejoice to hear that Mrs. Potter, who is recuperating at Brighton-by-the-Sea, is convalescing rapidly and expects to resume the part of Miladi at Her Majesty's in a week or so. I regret to have to announce the death this week of George Melville, an esteemed old-time tragedian and father of the late extensive theatrical manager, Andrew Melville, who died a year or two ago, aged forty-two and worth £35,000.

The new Empress Music Hall, Brixton, was successfully opened on Monday. On Thursday night there was a fire at the Royal Music Hall, Holborn, and the vast audience that had been waiting long had to be sent away. Happily, no great damage was done. The hall reopened last night.

Penley starts his season at the Royalty with *A Little Ray of Sunshine* to-night. John Hare will reopen the Globe with *School* next Saturday. In order not to clash with Hare, George Alexander, who was to have reopened the St. James' on that date, has now selected Monday week.

D'Oyley Carte expects to produce the new comic opera written by Charles Brookfield and composed by Ivan Caryll at the Savoy next Saturday. As I have indicated before, this work is adapted from the same source used for your native musical affair, *The Merry Monarch*. At midnight to-day the American company playing that huge success, *The Belle of New York*, at the Shaftesbury will hold a "punch," or series of high revels. They have kindly invited yours to command.

The portrait this week shows that excellent actor, William Wyes, in his capital make-up as Doctor Samuel Johnson. We have seen few make-ups more artistic or more faithful to the history that has come down to us in pictures.

I have just heard that Sir Henry Irving may not return to the Lyceum for a long while. Also that he will run a provincial tour before he comes to your side in October. Likewise that George Edwardes may take the Lyceum to run comedy thereat.

GAWAIN.

AT THE PARIS THEATRES.

M. Vidal's New Opera—Other Novelities—News and Gossip.

(Special Correspondence of The Mirror.)

PARIS, Dec. 29.

The production of a new work at the Opéra is an event of the utmost importance. Consequently the audience at the first public performance, on Dec. 23, of *La Burgonde*, for which Paul Vidal composed the score and Emile Bergerat and Camille de Sainte-Croix the libretto, was most brilliant one. A glance at the crowded theatre defined the expression *tout Paris*. For all Paris was there—the Paris of art, of literature, of the stage, of government, of society. Truly, a sight well worth the seeing, and long to be remembered.

Before such an assemblage, then, M. Vidal's opera was presented. The verdict it received was distinctly favorable to the composer, who has evolved a score that is thoroughly commendable. M. Vidal has followed the Italian in preference to the Wagnerian school, and none of the influence of the Master of Bayreuth, which has affected so many composers of the present day, is discernible in his score. The libretto, on the other hand, is rather weak. The story, strong in itself, has not been done justice in the telling. Its central figure is Attila, King of the Huns, the "Scourge of God," he called himself, the savage conqueror, whose indomitable ability with relentless and un pitying ferocity completed the destruction of the Roman Empire and made him master of a large portion of the known world. As hostages in his camp, in Gaul, Attila holds Gaudier, son of the King of Aquitaine; Hagan, son of the King of the Franks, and Ilda, Princess of the Burgundians. Both Gaudier and Hagan love Ilda, and Attila, too, has become enamored of her. As for Ilda, her choice is Gaudier, to whom she has given her troth. Hagan, who is about to be freed, having become king by his father's death, asks Ilda for her hand, but is refused. Meanwhile, Attila has announced a grand banquet for the following day. Gaudier has planned to escape with Ilda during the feast, and has the aid of Pyrrha, Attila's queen, who is jealous of the Burgundian princess. The plan is successful. Gaudier bears Ilda away, and when Attila recovers from the intoxication into which he has sunk at the feast and learns of their escape he is furious and orders immediate pursuit. Hagan, disguised, offers to capture the lovers, asking as a reward that Attila grant him the hand of the woman he loves. The king readily grants the boon, and Hagan sets out, overtakes the fugitives, and seizes them. During his absence Attila has discovered that Pyrrha was a party to the escape, degraded her from her rank, and declared that he will make Ilda his queen. When Hagan returns with his prisoners and the king learns that the reward he asks is Ilda, he is again wild with anger. He repudiates his promise, sends Hagan about his business, gives orders for his wedding to Ilda, and condemns Gaudier to be tortured to death. Hagan determines to save Gaudier and does so, but at the cost of his own life. Ilda refuses to espouse Attila and kills him. With his dying breath Attila forbids the witnesses of the deed to reveal the fact that he was killed by a woman, which, according to the Hunnish belief, was a terrible disgrace, the body of a man so killed being considered unfit for burial and thrown to the dogs. History records Attila as having died of apoplexy, but I believe there is a tradition that agrees with the incident described above. The story affords abundant opportunities for picturesque staging that were carried out fully. The scenery and costumes were gorgeous. There are some stirring numbers in the score, notably the "Song of the Sword," sung by Pyrrha, which role Madame Heglon handled with much ability. M. Delmas sang well as Attila. Alvarez as Gaudier was in splendid voice. Noté was excellent as Hagan. Mlle. Beval as Ilda was most satisfactory, both in voice and acting.

I said last week, in referring to *Resultat des Courses*, that the play was too moral to be true. The same may be said of *Mademoiselle Morasset*, Louis Legendre's new comedy produced at the Gynasee on Dec. 28. Its story is so very, very proper that it might have been

HAGAR AND ISHMAEL

A completely successful production. Drama from the Bible, by C. F. Flecken. Address Miss C. E. Allen, 501 Mass. Av., Arlington, Mass. JOSEPH in preparation.

written for production in a young ladies' seminary, and it is a wonder how, in these times of *risqué* farces, any Parisian manager would take it. A young woman, daughter of a rich father, learns on her wedding day that her father's wealth was obtained by fraud, which had rendered a partner penniless. The story is revealed through the son of this partner, who comes to ask for aid. The young woman is so shocked at this that she leaves her husband on the wedding day and attempts suicide unsuccessfully. She refuses to return to her husband until her father has made restitution for his fraud, but eventually love triumphs and they are united. Meantime the father has died, and the couple resolve to spend his fortune on the family of the defrauded partner and in other charitable works, using none of it themselves. The play is written delightfully, but its plot is too weak to insure success. The company acted well, but could not redeem a dull performance.

The little theatre known as the Comédie Parisienne was reopened the other evening with a double bill, a curtain-raiser, *L'Amour est Acquis*, and a three-act comedy, *L'Ecole des Amants*. The first named is trifling but laughable, and the second is decidedly coarse and utterly without merit. It is to be regretted that a better opening bill was not arranged.

The direction of the Comédie Française have accepted for production Don Ruy, a drama in verse by M. Parodi; *L'Amoureuse Amitié*, a comédietta, by Maurice Vaucaire; *Donneur de Croire*, a play by Jacques Normand, and *Le Torrent*, a drama by Maurice Donnay, and Jean Aicard's *Othello* is in active rehearsal at the Français, and preparations have begun for the production of *Le Torrent*.

M. Brioux is engaged upon a play for Sarah Bernhardt. It will be called *La Naissance d'une Ame*, and M. Brioux has gone to the South of France in order to devote himself to the play.

Signor Novelli has concluded his engagement at the Renaissance, which has been an entire success. He has appeared in a repertoire of widely different plays, and his impersonations of each character have won much praise.

Manager Albert Carré, of the Opéra Comique, who has given frequent evidence of his enterprise, announced a series of Sunday night performances at popular prices. The innovation should meet with favor. T. S. R.

CUES.

Two new American plays, by Abby Sage Richardson and Justin Huntley McCarthy, are to be written for the Lyceum Theatre.

A dramatization of "The Sowers" is in rehearsal at the Lyceum and may be shown soon at special matinees. The play, it is said, has only two female roles, and these have been allotted to Mary Manning and Hilda Spang.

George E. Gill has resigned from *A Boy Wanted* to join Gayest Manhattan as business manager.

A son was born to Mr. and Mrs. Frank Drew, at Cleveland, Ohio, on Jan. 3.

Henry Bedford, who came from England to be featured with W. J. Fielding's *A Grip of Steel*, has returned to England.

The Grand Opera House, San Francisco, after the Melba engagement, will be devoted to opera upon the plan of the Castle Square Opera company here. It will be directed by the Morisco Amusement Company, of which Walter M. Morisco is president, Lewis H. Bishop vice-president and Harry W. Morisco secretary and treasurer. Mr. Bishop, now in town, is looking for an opera company.

Jean Mawson, who is appearing in *A Daughter of Cuba* on the Pacific Coast, is preparing to make a professional visit to Honolulu.

Walter Fessler has written and copyrighted a three-act burlesque comedy, called *The Talk of the Town*, and is arranging to produce it next season.

Hal Reid, the actor and playwright, now touring in his drama, *Knobs o' Tennessee*, has done many clever bits of verse that have appeared in the daily papers all over the country. The latest thing from his pen, in this line, is a Christmas rhyme that is as sympathetic in conception as it is attractive in form.

Wednesday matinees have been abandoned at the Garrick for the engagement of Zaza.

Jessie Bonstelle arrived in New York last week, having left the Ralph E. Cummings Stock company.

Walter E. Perkins had the grip week before last in Cincinnati, but continued to play, and is now well again. He and his company in *My Friend from India* were received most favorably in the Ohio metropolis.

Preparations are being made by the James-Kidder-Warde combination for an elaborate production next season of *Romeo and Juliet*.

Clara Emory, late of the Daly and Mansfield forces, will appear in *The Last Chapter*. She is a niece of Commodore William Emory, U. S. N., and granddaughter of General William H. Emory, U. S. A.

Lillian Stillman has been elected a member of the Actors' Society of America. She is now in the city owing to the closing of *Johany on the Spot*.

George Clifton left the Melbourne MacDowell company recently in St. Louis. He will leave shortly for the West, where he will manage a music hall, now being in the course of erection.

George O'Donnell and Reginald Roberts have assumed the roles formerly played respectively by Jerome Sykes and Joseph O'Mara in *The Highwayman*.

A capital souvenir has been issued by Broadhurst Brothers to commemorate the 1000th American and 200th English performances of *What Happened to Jones*. It is a conventional hymnal cover enclosing a pack of cards. Jones "travels for a hymn-book house and sells playing cards as a side line." Hence, the souvenir is appropriate as well as attractive and useful.

On account of sickness in the Charles Coghlan company, J. Palmer Collins played *Ben-colio* in the *Romeo and Juliet* scene and Marmaduke, the actor, at very short notice, as well as his own part of Lord Bassett in *The Royal Box* at Brooklyn recently.

CORRESPONDENCE.

(Continued from page 8.)

traction. Next Door 12. Oliver Byron 18. Shanty Town 28. (Lycum Course): Boston Ladies' Symphony Orchestra 28. L. M. Lucha, manager; Boston Lyric Opera co. 28.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (J. E. Timmermeister, manager): James B. Mackie in Grimes' Cellar Door 10; performance good; crowded house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. B. Le Motte lectured 6; good attendance. Lycum Theatre co. booked for 9, 10, failed to appear. Boston Lyric Opera co. 12.

FINDLAY.—MARTIN OPERA HOUSE (W. C. Martin, manager): The Broadway Theatre Opera co. in The Highwayman to good business 9. Katie Rooney in The Girl from Ireland 14. Darkest America 16.

HAMILTON.—GLOBE OPERA HOUSE (Conor and Smith, managers): Maloney's Wedding 9; S. R. O. Sadie Raymond 18. Next Door 21. Two Little Vagabonds 20.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Mulligan's Wedding 11; poor attraction; poor attendance. Clay Clement in The New Dominion 12. King Dramatic co. 16-21.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): A Jolly Lot 7; fair business; good co. Next Door 13. Wallace Bruce 16.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): My Friend from India 9; S. R. O.; poor performance good. Shanty Town 18. Walker White-side 20.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Der Burke and McDonald in A Jolly Lot to pleased audience 5. Muldoon's Picnic 19. G. Dustin Tourm 9-11 failed to appear.

UNRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Orstrain, managers): Scott's Minstrels 10; packed house. Porter J. White in Faust 16.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): City Sports 12. What Happened to Jones 18. Next Door 20. The Air Ship 11.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): The Volunteer 16 canceled. Maloney's Wedding 17.

MILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Local minstrels Dec. 29 drew \$255 at popular prices.

NEWCASTLE.—CITY OPERA HOUSE (Yingling Brothers, managers): Scott's Minstrels 9; large and delighted audience. A Country Merchant 27.

EAST LIVERPOOL.—NEW GRAND JAMES NORRIS, manager: Al G. Field's Minstrels 5 to S. R. O. A Bachelor's Honeymoon 9 pleased a fair audience.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Roper Brothers in Next Door 7; good house; fair performance. A Grip of Steel 19.

DEPIANCE.—CITY'S OPERA HOUSE (E. S. Bronson, manager): A Bachelor's Honeymoon 17.

FREIGHT.—OPERA HOUSE (Heim and Haynes, managers): Mulligan Guards' Ball 18.

VT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Dark.

NAPOLÉON.—OPERA HOUSE (B. B. Bitzer, manager): Grimes' Cellar Door 16.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): Master and Man (local) 5. Beach and Bowers' Minstrels 27. Coon Hollow 30.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): S. R. Perkins 11.

OREGON.

SALE.—READ'S OPERA HOUSE (Patton Brothers, managers): Mahara's Minstrels Dec. 17; fair business; fair show. Coon Hollow to light business 19; audience pleased. Gayest Manhattan 19; big business; excellent performance Dec. 21. H. Henry's Minstrels 23. A Boy Wanted 24. Y. C. Young 25.

LA GRANDE.—STEWART OPERA HOUSE (D. B. Stewart, manager): Alone in Greater New York 3; fair house. Dorothy Morton Opera co. 9.

PENNSYLVANIA.

ALTOON.—ACADEMY OF MUSIC (N. E. Worman, manager): Corse Payton's Stock co. closed a very successful week's engagement 7. The co. headed by Florence Hamilton and W. D. Corbett, is the best we had this season, each member being worthy of commendation.

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of the Girard Avenue Theatre, Philadelphia, was here 7 attending the funeral of his sister, Mrs. S. S. Hamilton—Jacob F. Genkinger, owner of Allen's Opera House, is at present in New York conferring with architects and looking over the different playhouses with a view to entirely remodeling the house as soon as the present season closes. A number of the Fields Minstrel co. were entertained by the local lodge of Elks after the performance 4. Mr. Fields has many warm friends in this city.

CARDONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Waite's Opera co. 9-14 to big business in Fra Diavolo, The Two Vagabonds, The Bohemian Girl, Cavalleria Rusticana, Maritana, and The Mikado. Tommy Shearer co. 16-21. ITEMS: Notice was posted here of the dissolution of the firm of Waite and Harrison, managers of Waite's Opera co. James R. Waite retires from the firm and F. G. Harrison is now sole manager and owner. Marie Laurens, who has been prima donna of the co. for three seasons, closed her engagement here. It is said that she will appear in a forthcoming New York production.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Cameron Clemens co. closed a good week 7. Chattanooga by a good co. with a lot of fine stage effects, pleased a small audience 9. Redpath Concert co. delighted a large house 10. Stetson's U. T. C. attracted four immense audiences and gave satisfaction 11, 12. The Tarrytown Widow 14. Shea-McAniff Stock co. 16-21. Lost in New York 23. A Milk White Flag 27. Passion Play pictures 28. The Evil Eye 31. ITEMS: John K. Trevelitz, musical artist, has resigned from the Clinton 3. Ford co. and returned to this city. A Milk White Flag will appear here 27 for Elks' benefit.

MITCHELL.—MUSIC HALL (C. C. King, manager): Shea-McAniff Stock co. closed the largest week's business of the season 7; crowded house; satisfaction given. Plays presented: What Happened to Jones. The Fire Patrol, The Man-o'-War's Man, Barred Out, Southern Chimes, The Snares of New York, Kidnapped, and Escaped from Sing Sing. Tommy Shearer co. opened for a week 9 in Dangers of a Great City to an enthusiastic audience that filled the house. The Vagabond's Wife 10. A Coal Black Lady and The Black Flag 11. Joseph Greene co. 16-21. Bromham-Jackson co. 30-31.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Huntley-Jackson Stock co. gave very good performances of The World, The First Mail, The Tornado and A Night Off to large houses 9-14. ACADEMY OF MUSIC (John D. Baker, manager): Chattanooga 12. When London Sleeps 13. Field's Minstrels 15. BECKER'S LYCEUM THEATRE (H. W. Becker, manager): Kane Opera co. gave very good performances of Fra Diavolo 5-7. H. M. S. Pinafore and Cavalleria Rusticana to good houses 9-11.

SHAROTON.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Wilson Theatre co. closed a big week's business 7, having given satisfaction. Plays presented: The White Slave, The Two Orphans, Little Miss Johnstone, Kidnapped, The Middleman, and The Galley Slave. Chattanooga 12 to good business; audience Mr. Beane from Boston 30. ITEMS: The local Elks celebrated their second anniversary 4 with a social session that was largely attended and thoroughly enjoyed.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubh, manager): Brother Byrne 5 in Going to the Races; fair-sized and appreciative audience. Devil's Auction 7; house good; excellent co. Elmer E. Vance's Comedy co. 9-14; first half of week in Patent Applied For, La Cigale, The Queen of the Circus, The Limited Mail, A Kiss in the Dark, The Little Treasure, and The Hidden Hand; fair business; pleased audiences.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Miesler, manager): Joshua Simpkins 6; good business; poor performance. Tarrytown Widow 12. When London Sleeps 13. The Two Johns 20. OPERA HOUSE (J. G. Ella, manager): Wilson Theatre co. No. 2; packed house; poor performance. Pittsburgh Orchestra, Victor Herbert, conductor, 10; packed house; best of satisfaction.

BUTLER.—PARK THEATRE (George N. Burchhalter, manager): A Devere co. presented the Tarrytown Widow 7; fair house. Otis B. Thayer and Annie Louise Tirrell should be mentioned for clever work. Miss Cula, Jr. (local) 10, 11; S. R. O. and pleased. A Breezy Time 13. Macaulay-Patton co. 16-21. J. E. Toole 26-28. Katharine E. Oliver in The Little Minister 30. Faust Feb. 1.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Broadway Theatre Opera co., headed by Camille D'Arville, in The Highwayman 6 gave satisfaction to a large audience. Gibe-Hoffler Stock co. 9-14 in Angle the Country Girl, The Black Flag, The Prince of Liars, Life for Life, The Gipsy Danc-ing Girl, Camille, and Fogg's Ferry to good business. James K. Hackett 16.

CARLISLE.—NEW OPERA HOUSE (Markley and Appel, lessees; F. W. Alles, resident manager): Stetson's U. T. C. drew out over 1,100 people 7 and gave satisfaction. Maud Hillman co. opened 9 for a week in Charity Bess to good house; strong. Guy Brothers' Minstrels 25. A Gully Mother 27. ITEMS: Manager Alles was called home 12 to attend the funeral of a relative.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beece, manager): Lahndie co. Dec. 29-31 in In-gomar, Faust, and Nobody's Child pleased good audiences. Stetson's U. T. C. 2; good performance; medium business. A Bachelor's Honeymoon 5; fair performance to good business. Walker Whiteside 11. Welsh Prize Singers 12. Scott's Minstrels 19. A Milk White Flag 24.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Chattanooga delighted fair-sized audience 5. Howe's wargraph, one of the best animated picture attractions on the road, made a good impression 6, 7. When London Sleeps 10 to good business. Under the Dome 17. Joshua Simpkins 19. Stetson's U. T. C. 20.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Midnight Alarm 4; fair house; poor performance. ITEMS: Isadore Rush, Roland Red's leading woman, paid a flying visit to Berwick friends 4, leaving the co. at Wilkes-Barre and rejoining them at Scranton in time for the evening performance. Miss Rush was born here.

MCKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Wolford-Sheridan Stock co. 9-14 pleased good houses with The Silent Witness, A Russian Romance, The Smuggler, Stricken Blind, Eagle's Nest, Shadows of a Great City, and The Brand of Cain. ITEMS: The Elks' social session 10 was an entire success.

CONNELLVILLE.—NEW MYERS OPERA HOUSE (R. G. Curran, manager): A Bachelor's Honeymoon 6; good house; excellent performance. Joshua Simpkins 9; S. R. O.; fair performance. The Tarrytown Widow 16 pleased a large audience 10. Walker Whiteside 13.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): The Midnight Alarm 9 failed to appear, as did Dr. Jekyll and Mr. Hyde 11. Manager Musina has offered considerably by co. either failing to appear or to cancel. Metropolitan Stars 25. Scott's Minstrels 27.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Dave H. Woods co. 9-14 in Beacon Lights, The Black Flag, The Prince of Liars, and A Legal Document; performances first class; good houses. ITEMS: Mr. Woods is suffering from a severe attack of the grip.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Wilson Theatre co. 9-14 presented to crowded houses The Galley Slave, The Two Orphans, The Middleman, The White Slave, Kidnapped, Little Miss Johnson, and The Circus Queen.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Porter J. White's Faust 6; business fair; co. fair. A Breezy Time 9; business good. Scott's Minstrels 14. Courtenay-Morgan co. 16-21.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): Joshua Simpkins 5; good house; satisfactory performance. The Spomers in A Fair Rebel 12. J. E. Toole in The Gipsy German 17. Cora Van Tassel in The Volunteer 25.

JEANETTE.—OPERA HOUSE (A. L. Bethune, manager): Welsh Brothers' Old Southern Life 3; fair performance; S. R. O. Wilson Theatre co. 7 to S. R. O.; performance fair. Darkest America 18. White's Faust 27. A Breezy Time 28.

IRWIN.—OPERA HOUSE (R. L. Meerhoff, manager): R. J. Erwood Stock co. 9-14 in The Young American, Fun by Express, Legal Rights, Running

Wild, in Chilkoot Pass, and An Irishman's Love; pleasing performances; crowded houses.

LIBANON.—FISHER ACADEMY OF MUSIC (Markley, Appel and Nealey, lessees; F. D. Coyle, manager): Passion Play pictures 6, 7; small houses. Howe's wargraph 10, 11; fair audience; fine entertainment. Joshua Simpkins 16. Sonsa's Band 19.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Macaulay-Patton co. 2-7 closed a successful engagement in Royal Rags, giving satisfaction. A Country Merchant 13. Wilson Theatre co. 18, 19 in Kidnapped and What Happened to Smith.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Macaulay-Patton co. opened a week's engagement 9 with The Minister's Son to capacity and pleased. Royal Rags, Fate, and A Sly Old Fox followed to fair business. A Milk White Flag 20.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Grimes' Cellar Door Dec. 31; fair house. The Tarrytown Widow 6; good house; satisfaction given. A Breezy Time 12. The Midnight Alarm 16. Gibe-Hoffler Stock co. 23-28.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Lorraine-Hollis co. 9-11 in Forget Me Not, Camille, and the comedy Where is My Wife pleased fair audiences. AUDITORIUM (G. H. Verbeck, manager): Houghton Stock co. 16-21.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Midnight Alarm failed to attract a large house 8; performance satisfactory. Metropolitan Stars 13.

BELLE VERNON.—OPERA HOUSE (C. F. Eggera, manager): Just Smith's Luck, which failed to appear 8, came 9 and gave satisfaction to fair business. J. E. Toole 21.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Charles Cowles in A Country Merchant 9 gave satisfaction to fair house. U. T. C. 14. Metropolitan Stars 21.

DU BOIS.—FULLER'S OPERA HOUSE (J. A. Redel, manager): The Dave W. Woods co. closed a week's engagement 7 to S. R. O., presenting A Legal Document; best of satisfaction. The Two Johns 17.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Stetson's U. T. C. 9; good house; good satisfaction. Lorraine-Hollis co. 23-25. Porter J. White's Faust Feb. 4.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The Tarrytown Widow 5 to good business; satisfaction given. Return date booked. Stetson's U. T. C. 9 to small business; co. fair.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): The Tarrytown Widow 11; good house; fair performance. Herbert Sprague, monologist, in Rip Van Winkle 16.

ROCHESTER.—OPERA HOUSE (A. Vanderslice, manager): Porter White in Faust 7; fair house and performance. Wilson Theatre co. in vaudeville 9-10 opened to S. R. O. Roof-Garden Vaudeville Club 31.

GREENSBURG.—KEAGY THEATRE (R. G. Curran, manager): Joshua Simpkins 7; fair performance; good house. The Tarrytown Widow 9; fair business; performance excellent. Ben Hur (local) 12, 13.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): American Theatre co. opened for a week 9 in The Prince of Russia; good business and performance.

ATHENS.—OPERA HOUSE (M. Foley, manager): The World Against Her 5; good business; pleased audience.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Hadley and Howard in The Widow Goldstein 20.

BROWNVILLE.—THREE TOWNS THEATRE (Taylor and Cross, managers): Scott's Minstrels 18. J. E. Toole 21.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Guy Brothers' Minstrels 9; performance excellent; audience pleased. Stetson's U. T. C. 16.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Bolby, manager): Peck's Bad Boy 10 to a packed house; performance good.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): The Two Johns 13. Herbert A. Sprague 14.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Homestead, manager): Charles Cowles in A Country Merchant 11; fair business. Lorraine-Hollis co. 19-21.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): The Midnight Alarm closed its season here 9 to fair business.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Dark.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): My Sweetheart 12; fair business.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Dark.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): A Breezy Time 19.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koon, manager): Dark.

FULTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Leon Marx Concert co. 18.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Stetson's U. T. C. 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Washburn's Minstrels played to splendid business 9; gave satisfaction. Graham's Cake Walk co. 17, 18. ITEMS: The Elks are arranging for their annual social session. No outside invitations are to be issued.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Washburn's Minstrels 6; large house; best of satisfaction. Burrill Comedy co. 9-14 in Infatuation, Driven from Home, and Saved from the Sea First Half of co. good.

WOONSOCKET.—OPERA HOUSE (E. A. Harrington, manager): Modjeski's good house; should have been larger. The Little Minister 18. Washburn's Minstrels 18. The Circus Girl 21. Frankie Carpenter co. 30-31.

PAWTUCKET.—OPERA HOUSE (John Drewsen, lessee): Faust 5-7 to large and enthusiastic audiences. Joseph Callahan made a hit. George E. Martin joined co. here. Gayest Manhattan 9-11; good attendance; performances satisfactory.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): In Peril 11 canceled. Redpath Concert co. 20.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greene-wald, manager): Rentfrow's Jolly Pathfinders opened 9 for a week in The Lightning Express to a packed house; co. good. Whitney Players 16-18. CONVENTS CONSERVATORY OF MUSIC (Dr. E. H. Peters, manager): Bendix Grand Concert co. 18.

ORANGEBURG.—ACADEMY OF MUSIC (H. C. Wad-namer, manager): Back on the Farm 3 failed to attract a good house. Barlow's Minstrels 16. Side Tracked 24. Santanelli 30-31.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Prisoner of Zenda 10 drew a large audience. James O'Neill 13. Barlow's Min-strels 14. Woodward-Warren co. 16-21.

ANDERSON.—OPERA HOUSE (O. U. Brerensle, manager): Andrews Opera co. 4 in Martha to S. R. O.; performance excellent. Myra French deserves special mention. Arnold's Fun Makers 5-7.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Linwood's projectoscope to good business 4. Fields and Hanson's Minstrels 6; good house; up to date show.

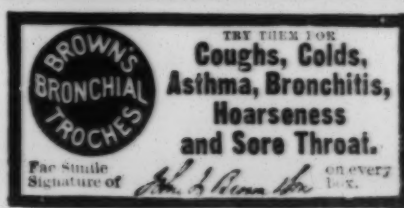
COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Fields and Hanson's Minstrels 5; good performance; large house. Peruchi-Beldoni co. opened for a week 9; good house.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Fields and Hanson's Minstrels 9; big business; performance fair. Santanelli 16-21.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Sherwood Concert co. 17. Side Tracked 31.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Sanford Dodge 2 to Ortelio;



splendid entertainment; good business. Seemingly 4; fair business; appreciative audience.

TENNESSEE.

NASHVILLE.—THE VENDOME (Stanh and Sheetz, managers): The Lilliputians in The Golden Horseshoe 10, 11 were enjoyed by large houses. The Bride Elect 12. GRAND OPERA HOUSE (Wass Blackburn, business manager): The Hopkins Stock co. 9-14 in The Silver King to very large houses. Specialties: Baby Lund, Powers and Hyde, and the biograph Baby Lund was given an ovation on this her second appearance at this house. ITEMS: The Bendix Grand Concert co. appeared at the Tabernacle 12, with Max Bendix, Genevra Johnstone Bishop, Helena Stone, and Hans Line.

KNOXVILLE.—STAUN'S THEATRE (Fritz Stanh, manager): Marie Wainwright in Shall We Forgive Her pleased a good audience Dec. 23. The Prisoner of Zenda pleased a crowded house 4. A large audience attended the performance of James O'Neill in When Greek Meets Greek 7, and were highly pleased. Baldwin-Melville co. opened 9 for a week to a full house, presenting Bulls and Bears. Secret Service 11.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Hopkins Stock co. 9-14 in Young Mrs. Winthrop to splendid houses. The gowns and acting of Floy Crowl were especially pleasing. The vaudeville included Mary Norman, Billy Van, the Leon Sisters, and Wilson and Halpin. AUDITORIUM (Benjamin M. Stainback, manager): The Real Widow Brown pleased fair audiences 9-11. Uncle Josh Spruceby 12-14.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): J. C. Lewis

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CHARLES DICKSON

Making THE ARTISTIC HIT OF HIS CAREER IN MISTAKES WILL HAPPEN.

Under the Management of JACOB LITT.

Charles Dickson, for whom the farce was written, played then, as last night, the leading role. As the actor, he cannot be overpraised. In grace, self poise, spontaneous buoyancy, thorough consistency, in the minute evolution of every possibility in each situation, he is a credit to the American stage.—*Pioneer Press*, St. Paul, Minn.

Mr. Dickson brought to the part of the leading man all the bright, catchy and cynical comedy of which he is so well nigh a master. The part is not so "fat" as he is entitled to, but he develops it, the regular Dickson standard. It is gladdening to be greeted again by this bright and clever young comedian.—*Herald*, Duluth, Minn.

MISS CHANNEZ OLNEY

SHUBERT STOCK CO., BASTABLE THEATRE, SYRACUSE.

Syracuse Evening Telegram.
By her impersonation of "Nell Audrey Ruthven," the stammering girl, Miss Olney has emerged from the "also did well" class of players and as an ingenue of original ideas and resourceful means of expression, has plucked the rose of satisfaction from the nettles of indifference. She can be regarded no longer as a merely useful player, of some dramatic worth but of no particular distinction. As "Nell," with the white, innocent soul of frank, vivacious and loving girlhood, she is bewitching, because of the radiant charm with which she has succeeded in investing this character. She has not overcome in a night those slight imperfections or mannerisms which, in the course of her acting, sometimes mar the spectacle, but she is so shining with the brightness, the gaiety, the life-like grace of the springtime of young womanhood,

and is so spontaneous and free in her expression of the divine rights of an American girl, protected by an unconscious confidence in herself, that she illumines every scene in which she engages. Her stammer gives a piquant charm to her impersonation, but the fascination of it, the complete satisfaction felt in viewing it, are not due to that. It is the consciousness of an overflowing spirit of youth, reflected in her clear cut, mobile countenance, smiling from her limpid blue eyes, giving impulse to her movements and vitalizing her creation, that attracts and holds attention and causes one to wonder over previous indifference to this charming player's glowing qualities.

In that pink gown and red frock she is like a bit of rainbow on a summer evening, and her exuberant, volatile spirits suggest the fleeting moods of a June day. In this production she has come into her own. She has arrived. She is an ingenue who can do more than wear muslin frocks, blue ribbons and "beau catching" curls. She has to be reckoned with as something more valuable than a side issue in the scheme of amusing our theatregoers.

Before the week is out it will be Olney, not the others, whom you who patronize the Bastable will find yourselves following through the four acts of "A Gilded Fool."

Syracuse Times.
Miss Channez Olney has made a distinct hit the past week with her performance of *Ross Van Buren* in "The Gilded Fool." The part suits Miss Olney. Her personality adapts itself admirably to the combination of sweet, sincere simplicity and comedy that would naturally result from her living in the atmosphere of the rectory and the home "angel" would be mistress of. Her scene in act three when unwittingly she brings the pressure to bear that finally demonstrates to brother Dick the error of his ways was admirably managed and her comedy scene with Alexander in the last act was charming. We all know that Miss Olney shines best in ingenuous, where gentleness and simplicity are the requisites and the entire absence of all that theatrical trickery so often resorted to gives her work the true ring that carries. It is the art that conceals art.

Queen, and The French Cavalier to crowded houses; audiences pleased.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Papp, manager): Frank Daniels in *The Idol's Eye* 12-14. **NEW GRAND THEATRE** (N. E. Mulvey, manager): On the *Swansea River* 24 to good business; performance good; co. clever, Stella Mayhew especially so. **The Heart of Chicago 5-7 drew good houses and was well received. Helen Dale's specialties are extremely clever. Dorothy Lewis in *Alone in Greater New York* 9-14.**

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): *The Heart of Chicago* 4 to good business; good performance. **Salt Lake Opera Co.** 11. Harry Gordon Clarke 14. Shaft No. 23. On the *Swansea River* Feb. 4. Stowe's U. T. C. 11.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): *Cumberland* 11-12. **San Francisco Minstrels** 14. **LIBRARY HALL** (C. Fred Van Vleck, manager): *Leland T. Powers*, impersonator, in *David Garrick* 13.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): *Isam's Octoroons* 7; fair business. **Under Seal of Orders 10; capable co., but owing to bad weather poor business.**

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): *Isam's Octoroons* 6; fair house; good performance. *The Real Widow Brown* to a small but pleased audience 9.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doria, manager): *The Real Widow Brown* 7; good business; satisfaction given. *Gayest Manhattan* 9 canceled.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): *The Sleeping City* 4; light house; performance poor.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Dark.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): *Koster and Bial's Vandeville* co. 7 to capacity; audience delighted. Special mention is due *Sadie Alfarrabi*, Harry and Jennie Kramer, in addition to Gus Williams and Bessie Bonehill, all of whom made big hits and received numerous encores. *Side Tracked* 14. *A Turkish Bath* 23. *American Theatre* co. 20. Joe Ott Feb. 4. Stewart Comedy co. 9-11.

HAUNTING.—SOLDIERS HOME THEATRE (L. J. Le Faucheur, booking-manager): *Koster and Bial's Vandeville* co. Dec. 31 to packed house and delighted audience. The show was exceptionally pleasing to the soldiers, with whom Bert Coots, Julie Kingsley, and Maureen Mitchell made hits. Otis Skinner 14.

STATION.—OPERA HOUSE (Barkman and Sheritz, managers): *Dobson and Ring's Rip Van Winkle* 5 to fair business. Samuel Gienn's rendition of *Rip* was the best ever seen here. E. C. Stewart's Comedy co. Feb. 24. Fields and Hanson's Minstrels 14.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): *Ben Hur* (local) 6, 7 pleased large audiences. *Side Tracked* 10, 11 to good business; performance better than on former engagements.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): *James O'Neill* in *When Greek Meets Greek* 6; good business; performance first class. *The Ninth and the Flame* 27.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, manager): *Koster and Bial's No. 2 Vandeville* co. 5, 6; business and performance good. *Side Tracked* 12, 13. *Roland Reed* 18. Otis Skinner 17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Otis Skinner 18.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Shaft No. 2 6-8 to good business; good co.; scenic and electrical effects produced worthy of special mention. **THIRD AVENUE THEATRE** (W. M. Russell, manager): *A Boy Wanted* 1-7 drew large houses and played a successful engagement. *Tennessee's Pardner* 8-14. **ITEMS:** Manager King, of a Honolulu playhouse, who has been in this city for the past three weeks looking for desirable attractions for his house, has secured the Jules Walters co. for a Honolulu engagement. This marks the beginning of a new era in dramatic circuits and the including of Honolulu in the bookings of the popular-priced attractions playing this territory.—Charles E. Clary, of this city, has been signed by the Jules Walters co. for their Honolulu engagement.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): Dorothy Morton Opera co. in *Girode-Girofina* to small house 6; performance fair. *Hogan's Alley* to good house 7; good performance. *Jule Walters* 10. On the *Swansea River* 14. *A Boy Wanted* 23. *West's Minstrels* 23. *Albans* 31.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): *Gayest Manhattan* 4, 5; large business; fair performance. *Ole Olson* 6, 7; light business. *A Contented Woman* 10. *Hogan's Alley* 11, 12.

NEW WHATCOMB.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Bester, manager): *Al G. Field's Minstrels* 7; good business; pleased. *Walker Whiteside* 9, 10 in *The Red Cord* and *Engene Aram*; business good. **Boston Lyric Opera** co. 16-21. *A Milk White Flag* 23. **GRAND OPERA HOUSE** (Charles Feinler, manager): *King Dramatic* co. closed a very successful week 7. *The Cotton King* lost in London. *Cherry Pickers*, *The Two Orphans*, and *The Last Stroke* were presented. *Next Door* 9-11; light business. *Isam's Octoroons*

16-18. *The Stowaway* 19-21. *A Country Merchant* 23-25. *Vanity Fair* 26-28.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Edmund Jay Cooke, lecturer, 5; good business. *Clay Clement* 13. *A Jolly Lot* 16, 17.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): *A Breezy Time* to packed house 5. *Erwood Stock* co. 16-21.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Columbia Comedy co. to packed house 2-7. *Hugh and Allen Morrison*, Lucius and Bella Fairchild, Little Hoyal, and Baby Florence deserve special mention. Co. booked for return engagement in March. *Repertoire:* *A Regular Fix*, *Dixie Land*, *An Unlucky Fool*, and *Rip Van Winkle*.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): *Town Topics* Dec. 28; fair audience; satisfaction given. *Human Hearts* 31; large house; poor performance. *Money to Burn* 5; large audience; general satisfaction. *Haverley's Minstrels* (return engagement) 20. *Murray and Mack* in *Finnegan's* 400 25.

RACINE.—BILLS CITY OPERA HOUSE (C. J. Feiler, manager): C. L. Stoddard, lecturer, failed to draw paying patronage 6. *Russell Brothers* in *Maids to Order* to capacity 8; live performance with first-class specialties. *The Air Ship* 15. *Salisbury Stock* co. 18.

LA CROSSE.—THEATRE (J. Strasilipka, manager): 1402 5; good house. *At Gay Coney Island* 9; good business. *Jimmie Barry*, Alf Bolt, and the Le Page Sisters made hits. *Items:* Jack Campbell and Torna Hanlon closed with *At Gay Coney Island* at Minneapolis. *Maym Kelo* joined the co. here.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): *Deahon Du Vries Opera* co. opened 9 for week in *La Mascotte* to a big house. *Sol Smith Russell* 17. *Salisbury Stock* co. 19. *A Stranger* in *New York* 23. *Murray and Mack* 26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): *Edwin Gordon Lawrence* in *For Her Sake* 8; fair house. Special mention is due *Florence Wilburham* as *Olga*. *A Grip of Steel* 15. *Robert G. Ingersoll* 12.

SHENELAND.—GRAND OPERA HOUSE (E. E. Poltman, manager): Columbia Comedy co. Dec. 28-31 in *Sierra*, *The Squire*, *An Unlucky Fool*, *Dixie Land*, *Barricade Burned Away*, and *A Regular Fix*; co. fair; fair attendance. *War Views* 17.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): F. E. Long co. 16-21. *Newell's Metropolitan Troubadours* 30 Feb. 4. *O'Hooligan's Wedding* 2. 1402 5. *Barry's Gaiety Girls* 23 canceled.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): *Black Patti's Troubadours* 4-8. S. E. O.; performance good. *Cinematograph* Feb. 6.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): *John L. Sullivan* co. 6 to a good house; good co. *Curt's Comedians* opened for three nights 6 to a fair house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): *Deahon Comic Opera* co. (return date) 8; packed house; performance good.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): *Start* in 1402 7 to fair business. *Columbian Comedy* co. 9-14.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): *Wagner Concert* co. 10 to good business. *Young's U. T. C.* 14. *Murray and Mack* 17.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

BARABOO.—THE GRANGE (F. A. Philbrick, manager): *Deahon Du Vries Opera* co. 16-18.

MERRILL.—BERNARD OPERA HOUSE (Charles Quin, manager): Dark.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): *The Span of Life* Dec. 29; fair house; good performance. *What Happened to Jones* 5; deserved the well-filled house it had; co. exceptionally good, and will play return date 10.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): *Harry Corson Clarke* in *What Happened to Jones* 11; excellent co.; S. E. O. *Daniel Sully* 20. *Darkest Russia* canceled.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): *By the Sea* Waves to good business 9-11. It gives many opportunities to Mathews and Bulger to display their peculiar talents. *Rose Melville* is a clever little woman, and in the role of *Sis Rookins* it would be hard to find her equal. *Josie De Witt* played a number of solos on the violin that were encored repeatedly. *The Telephone Girl* 13-14. *The Circus Girl* 19-21. **TORONTO OPERA HOUSE** (Ambrose J. Small, manager): *The Girl from Chilli* to fair house 9-14. The redeeming feature of the entertainment was the specialty of Corinna, who sang a number of songs which met with the hearty approval of the audience.

THEATRE (O. B. Sheppard, manager): *Incor* 9-14 by the *Cummings Stock* co., now in its twentieth week, to large business. The production is an excellent one and presents the three *Dromios*, *Wright Huntington*, *Harry Glazier*, and *Clifford Pembroke*. *My Partner* 16-21. **MARSHALL MUSIC HALL** (I. E. Suckling, manager): *Marcella Sembrich* 19.

WINNIPEG.—THEATRE (C. P. Walker, manager): *Mistakes Will Happen* 2, 3 drew large houses; the two performances netting \$1,073.75. *Henrietta Crocman*, *Charles Dickson*, *Nannette Comstock*, and *Carrie Behr* came in for the honors. *Black Patti Troubadours* 6, 7; receipts, \$1,611.75, the record business for the house this season. *Black Patti's* voice is not as fresh as formerly, but she is still a fine singer. The operatic choruses at the close were a splendid feature. *Ernest Hogan* was the life of the performance and his original coon songs received double encores. *Allice Mackay* was also a warm favorite. 1402 10, 11. *The White Slave* 20, 21. *A Parlor Match* 30, 31. *Hogan's Alley* Feb. 6, 8. *Side Tracked* 10, 11.

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Collier 10.—GRAND OPERA HOUSE (W. H. Seach, manager): *The Garrick Stock* co. presented *The Merchant of Venice* and *David Garrick* 27. Owing to poor business the co. has decided to close their engagement in the city, and for the next few weeks will play provincial towns. **ITEM:** The local operatic society will produce *Solomon's military opera*, *Polly*, 28, 27.

ST. THOMAS.—NEW DUSKORER OPERA HOUSE (T. H. Dupommes, manager): *By the Sea* Waves, by the Mathews and Bulger co. 4 to a large and pleased audience. Mathews and Bulger sustained their reputations as comedians and received frequent recalls. The support was excellent. *The Girl from Chilli* to a poor house. *William L. Roberts* and *Olive Martin* were well received. *Ansbach*, magician, 13. *Jefferson Comedy* co. 25. **NEW GRAND OPERA HOUSE** (A. McVean, manager): Dark.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): *The Circus Girl* by a clever co. to large business 10, 11; satisfaction given. *"The Creation,"* by the Ottawa Choral Society, 13. *An Enemy to the King* 14, 15. *Daniel R. Ryan* co. will open an extended engagement 16. **GRAND OPERA HOUSE** (Joseph Frank, manager): *The Knickerbockers* 9-14; good performance; general satisfaction. *Isam's Octoroons* 16-21. **ITEM:** W. D. Truss was in town with *The Circus Girl* co.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): *Robert B. Mantell* presented *Mouba* 11 to a large audience; performance excellent. *Aside from the star*, interest was chiefly centered in Mr. Mantell's new leading woman, *Corona Riccarda*. Her charming appearance and admirable acting won instant favor. *Harvard Male Quartette* 23. **ITEM:** Martin W. Hanley, Mr. Mantell's manager, is the embodiment of courtesy and good nature.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): This house has once more changed hands, Charles H. Palmer having retired from the management, which has been taken over by A. A. Charlebois, son of the proprietor of the house. A benefit was given 11 to Mr. Palmer. It drew a good house. Mrs. Palmer was applauded for some well-rendered songs. She was assisted by some of our local amateurs. **SAINT THEATRE** (Camille Cordalier, manager): Dark.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): *Daniel R. Ryan* Stock co. 2-10 presented *A Wife for a Wife*, *The Last Paradise*, *From Sire to Son*, *Ingomar*, *The Fatal Wedding*, *Jim the Penman*,

After Twenty Years, *Forgiven*, *Young Miss Winthrop*, and *Her Sainted Simon* to fair business; general satisfaction. *The Circus Girl* 14, 15. *Human Hearts* 19. *Jefferson Comedy* co. 20. *A Boy Wanted* 28.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): *Robert B. Mantell* 19. **ITEM:** C. F. Thompson, scenic artist, of Chicago, has completed a handsome fireproof drop curtain for *Manacred McVean*. It represents the entrance to the Golden Gate at San Francisco.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): *Frost Stock* co. 2-7 in *Paradise Regained*, *East Lyna*, *Kathleen Mavourneen*, *The Little Duchess*, *Pack's Bad Boy*, and *The Cigar Girl* of Cuba; fair houses and performances. *Ferris*, hypnotist, 9-14. *Isam's Octoroons* 27.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): *Frost Stock* co. 2-7 in *Paradise Regained*, *East Lyna*, *Kathleen Mavourneen*, *The Little Duchess*, *Pack's Bad Boy*, and *The Cigar Girl* of Cuba; fair houses and performances. *Ferris*, hypnotist, 9-14. *Isam's Octoroons* 27.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): *Mark's Brothers* co. in *Lost in London* Dec. 25 to capacity. *Robert B. Mantell* in *Othello* 26; large and pleased audience. *An Enemy to the King* 12.

SITCOE.—OPERA HOUSE (C. A. Austin, manager): *Darktown Swells* 8; good performance; only fair business, owing to poor billing. *Morgan Wood* 20. *An Enemy to the King* 23.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles W. Wilson, manager): *Darktown Swells* 7; small business. *Robert B. Mantell* in *A Secret Warrant* 9; large and delighted audiences.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): *Robert B. Mantell* in *A Secret Warrant* 10; large audience; excellent performance.

KINGSTON.—VICTORIA THEATRE (A. Lamer, manager): *Jubilee Minstrels* 13. *An Enemy to the King* 17.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): *John Griffith* in *An Enemy to the King* 9 to good business; satisfactory performance.

VICTORIA.—THEATRE (Robert Jamieson, manager): *Gayest Manhattan* Dec. 22. *Dorothy Morton Opera* co. 30; S. E. O. Shaft No. 22.

BERLIN.—OPERA HOUSE (George O. Philip, manager): *Robert B. Mantell* 12.

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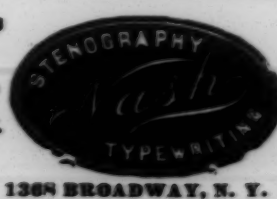
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